

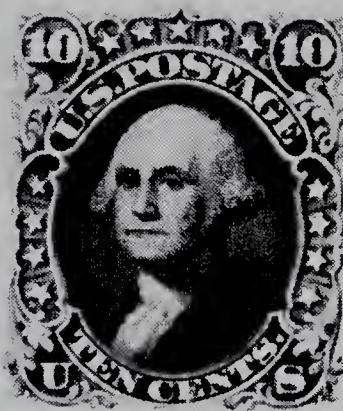
Fall, 1970

Vol. 27, No. 4

Whole No. 108

The Essay-Proof Journal

Devoted to the Historical and Artistic
Background of Stamps and Paper Money



One of the excellent photographs that illustrate
Elliott Perry's study of the Premiere Gravures be-
ginning on Page 147.

Official Journal of The Essay-Proof Society

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The Essay Proof Journal



Vermeil Award, Sipex 1966 Large Silver Award, Phillympia 1970

Vol. 27, No. 4

Fall 1970

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Published Quarterly by the Essay-Proof Society.

Editor

BARBARA R. MUELLER, 225 S. Fischer Ave., Jefferson, Wis. 53549

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Subscription Rate

\$10.00 per year in advance

Back numbers are available from the Secretary. Price on application.

A sample copy will be sent to prospective members whose address is sent to the Secretary.

Advertising Rates

Advertising should be addressed to the Editor

Forms for new copy are closed on January 15, for the No. 1 issue, April 15, for the No. 2 issue, July 15 for the No. 3 issue, and October 15 for the No. 4 issue.

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The Whole Truth

About the So-Called First Designs or Premiere Gravures or August Issue of the United States, 1861

(listed in Scott catalogs as postage stamps Numbers 55 to 62)

By Elliott Perry

(Editor's Note: The first parts of this study deal with essay dies and impressions from the six essay plates which never became government property. The last part concerns the 10c and 24c dies and Plates Numbers 6 and 7 which were made from them. These two plates were used to print postage stamps and did become government property.)

The late and respected John N. Luff seemingly deluded himself and many others by a theory about the nature of these items which was based on two assumptions and included a third:

1. That the 10c postage stamp cataloged for many years as No. 58 was part of a "premiere gravure" printing which was issued to post offices "in the early part of August, 1861."
2. That the 24c postage stamp in violet erroneously cataloged for many years as U.S. No. 60 was also part of the same premiere gravure printing which was "issued in the early part of August, 1861."
3. That because undoubtedly genuinely used copies and covers of 10c stamps from Plate Number 4 and 24c in violet from Plate Number 6 existed, all six other premiere gravures or first designs were issued, sold and used for prepayment of U.S. postage at one or many U.S. post offices "in the early part of August, 1861."

Facts Contradicting Luff's Conclusions 1, 2 and 3

More than three score and ten years have passed, yet neither Luff nor anyone else has ever presented a 10c No. 58 nor a 24c No. 60, nor even one 1c, 3c, 5c, 12c, 30c nor 90c of the first design set (Scott Nos. 55, 56, 57, 58, 59, 60, 61, 62) properly used prior to August 16, 1861, nor proof that any of six of the eight first designs were on sale *at any post office at any time*.

The following is Luff's original account as it appeared in *The American Journal of Philately*, July 1896:

It may be assumed the majority of collectors in the United States are interested in the stamps of that country. Those whose interest extends beyond merely filling the spaces in a printed album are probably aware of the existence of proofs of certain values of the 1861 issue, which lack the usual ornaments at the corners.

But I think that few know that these designs were issued as stamps—gummed, perforated and complete in every way—that they have done postal duty and that there is a full set of them, each differing in some way from the corresponding value of the regular issue.

After some study of this subject, I am prepared to assert these facts, and also that this set constitutes the first printing from the first plates of this issue. In Europe, where the set is slightly better known than here, they are always referred to as premiere gravures, and the term has been adopted by the few collectors in this country who are familiar with the stamps.

It is said to be a matter of official record, that when these stamps were delivered to the government, the designs did not give satisfaction, and alterations were ordered to be made at once. This was promptly done and impressions from the altered dies were entered over those upon the original plates.

The statements quoted above contain a mass of hearsay, guesswork and delusion. The original designs delivered to the Post Office Department were essays submitted for ap-



1c—Proof of the essay, Scott type A24a, erroneously listed as an issued postage stamp, No. 55. (Left)

1c—Proof of the “second design—regular issue,” Scott type A24, showing slight additions to the essay design; particularly a tiny colored dash in the top of the colorless portrait oval, and additional vertical shade lines by the upper right numeral. The outer arc of the portrait oval appears strengthened at the right and left. All the 1c postage stamps of the 1861-67 issues supplied to and issued at post offices were of this altered design. (Right)

proval, not postage stamps. No postage stamps were delivered until after the altered designs were approved. Luff was entirely ignorant of the facts which came to light 65 years later.

In 1902, when Luff's work appeared in book form, he told a different version: “The first designs did not give full satisfaction and improvements were ordered.”

This reads like a statement of fact, not hearsay. But if Mr. Luff obtained such positive information, it is regrettable that he kept the source secret so it could not be verified.

Luff's “still better evidence” is either more hearsay or a misinterpretation of facts. The used 10c and 24c stamps were not from a premiere gravure printing issued “in the early part of August, 1861.” The 5c and 12c which were reported by reliable collectors have not been seen since.

If Luff's “prepared to assert” meant anything, it meant that he was presenting proof that his conclusions were correct. But his proof consisted of assumptions which did not prove what he claimed. The earliest use of a first design 10c and a violet 24c do not substantiate Luff's claim. The earliest known use of a 24c stamp was on August 20th and that of a first design 10c was on September 17th, not “in the early part of August, 1861” and a month later than the first supply of the 10c “second design—regular issue.”

Some of this latter 10c (No. 68) are cataloged as being “deep yellow green on thin paper, August shade.” August shade of what? The only such 10c stamp known to have been issued to and sold at U.S. post offices in August 1861 is the “second design—regular issue” stamp No. 68, known used on and from August 20th.



3c—Proof of the essay, Scott type A25a, erroneously listed as an issued postage stamp, No. 56. (Left)

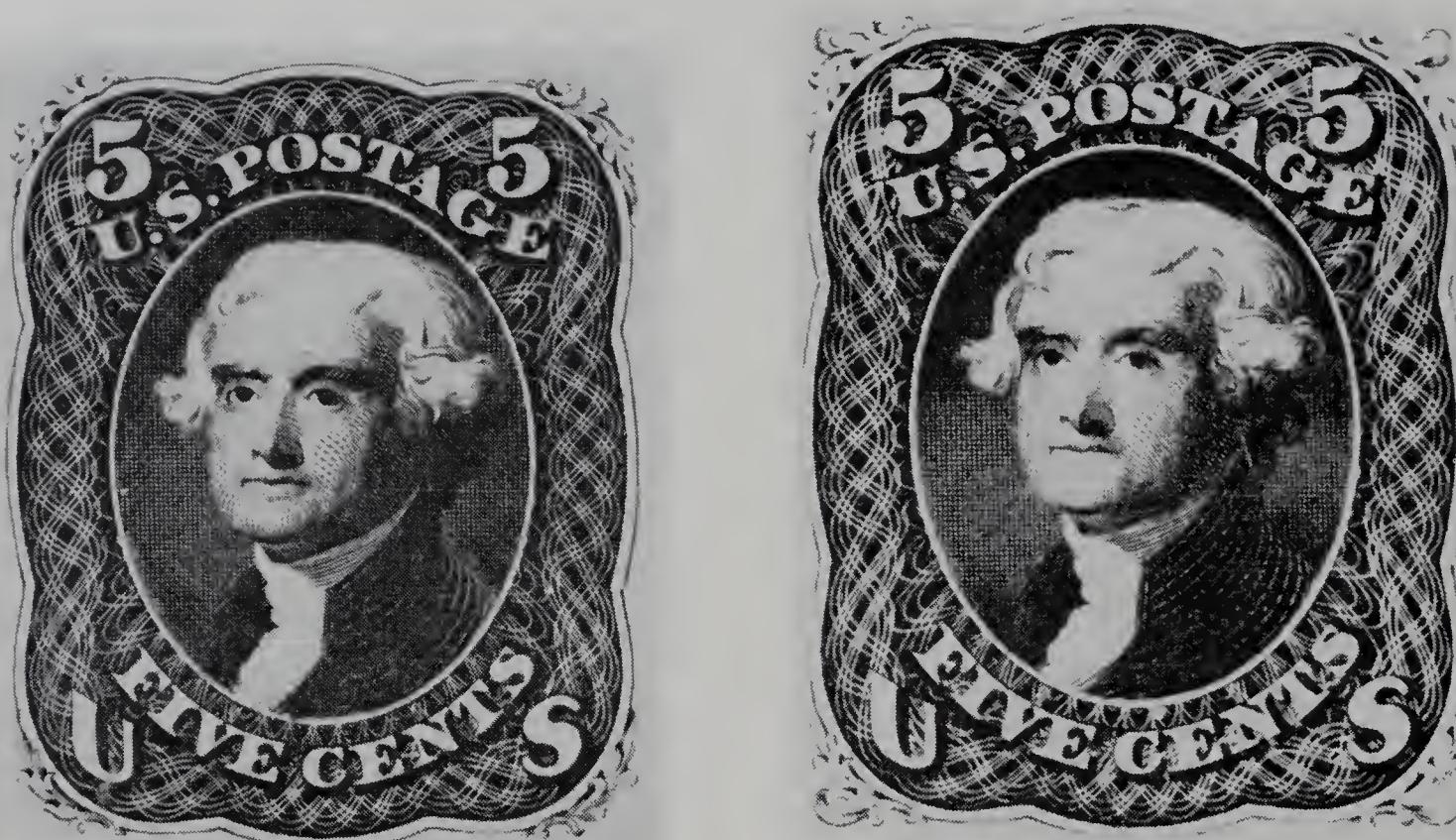
3c—Proof of the "second design—regular issue," Scott type A25, showing changes in and additions to the essay design; particularly in the outer ornaments, in the numerals, and in "U" and "S." There is serious doubt that all the changes could have been made on the original die (No. 441). All of the 3c postage stamps supplied to and issued at post offices were of this altered design. (Right)

Luff's announcement was followed by two articles in *The Post Office*, a philatelic periodical published in New York City. His reaction was peculiar. Apparently he felt that his premiere gravure issue discovery was attacked as being doubtful or worse. Instead of making a vigorous defense, he only commented that he thought he had proved his claim. Yet, instead of doubting or criticizing Luff's claims, *The Post Office* or its editor, Crawford Capen, accepted the discovery as factual. Although prior to Mr. Luff's demise in 1938 his premiere gravure theory was doubted or attacked openly more than once, he made no further attempts to defend it.

Before the first (1902) edition of Luff's *The Postage Stamps of the United States* was published, he obtained the figures which show that the first delivery of 1861 issue stamps was made to the U. S. Stamp Agent on August 16, 1861. This fact did not agree with Luff's original story (May 1896 in a paper read to the National Philatelic Society). So evidently instead of altering his theory to fit the facts, he did the opposite.

Of course, the five million stamps which were delivered on August 16th were not all printed, gummed, dried and perforated in one day. Without actually stating that his premiere gravure issue had been in earlier deliveries, Luff inferred that they were or could have been in deliveries he assumed were made before August 16th but were not recorded until the 16th. There were no such prior deliveries. Official records of which Luff knew nothing indicate that enough "second design—regular issue" stamps were ready for delivery in time to be issued on August 1st, as had been intended.

On Page 68 of the 1937 edition of Luff's book, under "Alterations Date of Issue of Second Series," the following statements are found:



5c—Proof of the essay, Scott type A26a, erroneously listed as an issued postage stamp, No. 57. (Left)

5c—Proof of the “second design—regular issue,” Scott type A26, showing a leaf added at each corner and possibly other trifling additions or strengthenings. All of the 5c postage stamps supplied to and issued at post offices were of this altered design. (Right)

The first designs did not give full satisfaction and improvements were ordered. These were quite extensive on the three and twelve cents but very slight on most of the other values. So far as known, no changes, beyond those of color, were made in the twenty-four and thirty cents. Altering the designs and making new plates involved a considerable delay. Meantime the need of new stamps was urgent. To meet this demand, it was found necessary to issue the stamps of the first types. The scarcity of these varieties proves that this issue was restricted as much as possible. The first stamp to be issued in the altered design was, naturally, the three cents, that being the ordinary rate of postage and, consequently the value most in demand. A copy of this stamp is known cancelled August 18th, 1861, four days after the date of issue assigned to the stamps of the first types.

Luff's statements contain several assumptions to make the facts appear to agree with his premier issue theory. The 3c stamp was not issued first. On August 16th the Stamp Agent sent to post offices all values of the “second design—regular issue.”

Any addition to a design which is in harmony with that design may be considered to be an improvement. The extensive alterations and additions on the 3c and 12c can so rate. But it may well be doubted that changes in the other values so trifling that they escaped notice for 35 years were intended to be “improvements.” Evidence points to an entirely different reason which Ashbrook could and probably would have uncovered had he not argued from a premise which contradicted important facts unknown to him at the time.

Luff stated on Page 68 in both editions that “the first stamp to be issued in the altered design was, naturally, the three cents, that being the ordinary rate of postage and, consequently, the value most in demand.”

He thus argued all around the facts which show so plainly in his own figures. Nearly five million stamps were delivered to the Stamp Agent on August 16th. Distribution to post offices began on that day. About 95% of the first delivery consisted of the 1c and 3c.



12c—Die proof of the essay, Scott type A28a, erroneously listed as an issued postage stamp, No. 59. (Left)

12c—Die proof of the “second design—regular issue”, Scott type A28, showing additions and changes from the original essay design consisting of ornamental ovals and scroll work at the four corners, and scrolls which replace part of the wavy outer line at either side, being more elaborate at the left side. It seems doubtful if all the additions could have been made on the original die. Ashbrook may have been correct about this and perhaps other values. (Right)

The next day the deliveries totalled nearly half as much and the proportion of 1c and 3c was similar. In two days there were more than seven and a half million stamps from which the Stamp Agent could supply post offices. About 95% were 1c and 3c, the 3c being the value “most in demand.” Nearly two-thirds were 3c stamps. The 1c came next, 30% of the total. Yet even hearsay didn’t yield one 3c to make Luff’s story credible and hasn’t yet. Nor a 1c properly used. No, not one!

The Stamp Agent’s record given by Luff on Page 74 agrees with the contractor’s Order No. 1 of August 16, 1861, showing all values of the “second designs—regular issue” set were included in that first delivery. Orders from No. 1 to the end of December, 1861 were published in *Pat Paragraphs* beginning in No. 8 (February 1932), five years before Luff passed on.

Ashbrook’s idea about stamp plates being “official” or “unofficial” when made, or not made, “under government supervision,” does not reconcile with any possible sequence or timetable. The correspondence which Norton D. York published in 1961 long after Ashbrook’s article in the Yellow Book of *The Stamp Specialist* was published shows definitely that no plates of 1861 designs were engraved until after the bids were opened and the National Bank Note Co. knew—by May 10, 1861—that it would have the contract to supply the stamps.

Consequently, if Ashbrook’s idea had been correct, all the plates made after May 10, 1861, were official because made under government supervision. The records show that these included all eight plates of the premiere gravure designs.

But if the controlling date is when the contract became effective—August 16th—then one or more of each value of the “second design—regular issue” plates (Nos. 9 to

18), were unofficial because they were not made under government supervision. The contradictions here are only too apparent.

Luff stated that "when it was first discovered that this issue was composed of two series, it was believed that stamps of second types were not ready for use until September, 1861" (Page 68, 1937 edition).

Here are more assumptions which were not true. There was only one series of *postage stamps*, not two. The premiere gravure "first designs" were essays, submitted for approval, as required by specification in the contract. One sheet or pane of each value would have complied with the contract, and no evidence appears that more were submitted. Luff knew nothing of these important facts.

But he wrote (Page 69): "Thus the two series were designated as the August and September issues, respectively. But from information supplied by the cancellations we perceive that these titles are incorrect and must be abandoned."

Luff's "must" has not been effectual. Even the Scott catalog has not been entirely accurate or consistent:

A. In the 58th edition (1897-98), and in the 59th (1900), two issues were called "1861—August" and "1861—September."

B. For the following 29 years the two groups were listed as "first issue" and "second issue."

C. Then, in the Specialized catalogs, 1930-36, "August" was revived and the listing was "first issue, August 17, 1861" (Nos. 55/62), and "second issue" (Nos. 63/72).

D. For the next six years or more, "August" was buried again and the listing was "first designs" and "regular issue."

E. Beginning as early as 1951 the present listing has been continued, viz. "first designs" and "second designs—regular issue."

Where the late Hugh Clark obtained the August 17th date he used for the so-called first issue from 1930 to 1936 has never been determined. During the last two weeks of August, 1861, about one hundred U. S. post offices are known to have been supplied with stamps from the five millions which were delivered to the Stamp Agent on August 16th (and more later in that month). But the only stamp of the 1861 issue which is known to have been used on August 17th is not a premiere gravure or first design (No. 55). It is a 1c of the second or regular issue (No. 63), cancelled at Baltimore.

Since 1941, the Specialized catalog has carried a note stating "It is doubtful that Nos. 55, 56, 57, 59 and 62 were regularly issued." (Nos. 56a and 62a have also been included.) In recent years a clause has been added—"although No. 61 possibly was valid for postage."

Yet the facts are that the stamps which were supplied to and sold at post offices in August 1861, and at any later date, to prepay postage, have never been invalidated. If they actually were valid for that purpose in 1861, they are equally valid today. Essays were not, and are not, valid for postage.

Also, it seems obvious that auctioneers generally do not believe the catalog note that there is doubt about the regular issue of six of the set of eight premiere gravure designs. Auction catalogs which have listed the 10c and other "first designs" as being from a so-called "August issue"—which was never supplied to nor sold at any U. S. post office—always refrained from mentioning that doubtful note.

A Rebuttal to Luff

(From Page 68, 1902 edition)

1. *Luff*: The issue of 1861 may be divided into two sections. They are, however, so intimately related and, with two exceptions, vary so slightly in design that it is difficult to consider them separately.

1. *Perry*: Note that here Luff did not speak of two issues. He referred to two sections of one and the same issue. Had he more knowledge, to have divided the two sections into unissued essays and issued postage stamps, it would not have been so difficult to consider them separately.

2. *Luff*: The first section, usually referred to as the *premieres gravures*, was issued in the early part of August, 1861.

2. *Perry*: Again Luff referred to a "section," not a "first issue." As the Stamp Agent received the first delivery from the National Bank Note Co. on August 16, 1861, no premiere gravures could have been issued to any post office "in the early part of August, 1861."

3. *Luff*: The 14th of that month is usually given as the date of issue, though I have not found the authority for the statement.

3. *Perry*: The 14th of August is given in Tiffany's work.

4. *Luff*: It may, possibly, have been deduced from a paragraph in the report of the Postmaster General, which says, "It was the design of the Department that the distribution of the new stamps and envelopes should commence on the first of August, but, from unavoidable delays, that of the latter did not take place until the 15th of that month."

4. *Perry*: The facts show that the Postmaster General put "latter" in the wrong place. Stamped envelopes were issued a full week before August 15th.

5. *Luff*: The most which can be asserted, on this authority, is that the stamps were issued previous to the 15th of the month but not on the 1st, as originally intended.

5. *Perry*: As the first delivery of adhesive stamps to and from the Stamp Agent was on August 16th, the most which Luff "could assert" was not true.

6. *Luff*: The three and twelve cents of this series present a decidedly unfinished look, especially at the corners. Philatelists have long been familiar with these two values but, used specimens not being known, they were regarded as essays.

6. *Perry*: No one, including Luff, has ever presented one 3c or 12c which proved either of them was not an unissued essay.

7. *Luff*: The other values differ so slightly from the ordinary types that they escaped notice for thirty-five years.

7. *Perry*: Evidently it never occurred to Luff that although the "improvements" on the 3c and 12c had to be obvious, on the other values they were purposely made slight so they would do exactly what they did do—escape notice.

8. *Luff*: The discovery of the earlier variety of the ten cents led to the study of the whole series and the eventual discovery of the complete set of the first types.

8. *Perry*: Other than a used 24c violet which Luff incorrectly claimed had been issued "in the early part of August, 1861," none of the premier designs were discovered by him. The 10c was discovered by W. Kelsey Hall, a dealer in Providence, R. I., who noticed the two varieties among the stamps on a correspondence to Canada and reported the discovery to John Walter Scott, who published it as his own. The present writer knew Kelsey Hall personally and was told this account by him. This may be the first time it has appeared in print.



90c—Proof from the earliest state of the 90c die, here called Type I, without imprint or die number. The shading around "U. S. POSTAGE" is incomplete. (Left)

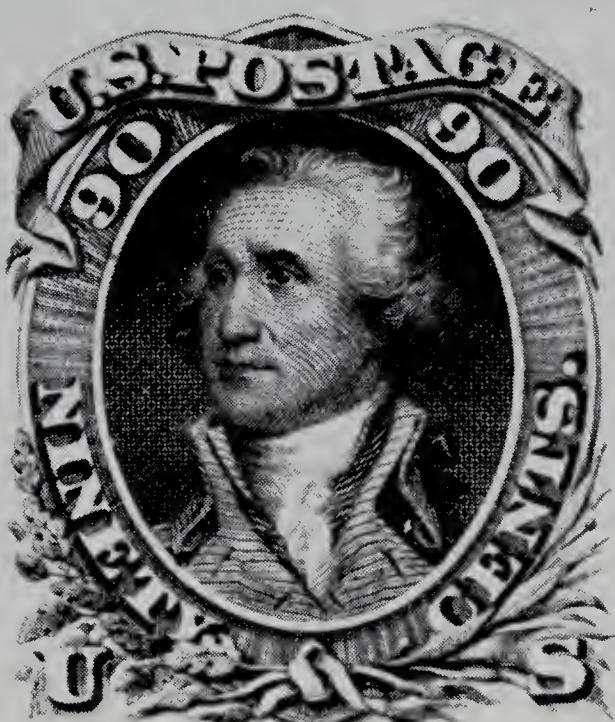
90c—Die proof of Type III showing alterations made in the design. A fine broken line has been added in the angle at the top and a dot at the lower side of the apex. A few shade lines have been added in the upper label. "U" rests on an oak leaf at the lower left corner. This oak leaf has been "improved" to become an unidentifiable something else. Its body now consists of several steep diagonal lines. Regular postage stamps Nos. 72 and 101 were issued in this altered design. (Right)

The Final Arbiter - The Records

When the Post Office Department established a library in Washington, there was a quite natural desire to have it used. The former postal card inspector in charge tried to be more than ordinarily cooperative. The present writer expected to find correspondence of 1861 between the National Bank Note Co. and the Department referring to the 1861 issue. Had it been in the library then, Inspector Z. would certainly have found it. He did know that such correspondence had been in existence about 1880, but was not in the Department's records.

Many years afterward the late Norton D. York found that correspondence in the Post Office Department and published it in *The American Philatelist* of July 1961, a hundred years after it had been written. It completely refutes nearly all of Luff's more important statements:

1. There was no premiere gravure issue of a complete set of eight values of postage stamps (Scott Nos. 55/62) "in the early part of August, 1861" or at any other date.
2. As required by the contract, the National Bank Note Co. prepared a plate of each denomination and printed impressions which were finished, gummed and perforated.
3. These impressions, in the form of finished stamps, were submitted to the Post Office Department in Washington for approval of the designs, colors, paper, etc. Some of this may have been done in June, 1861. None of it could have been later than July, 1861.



447

POSTAGE STAMP, U. S. A.

90c—Die proof (Type II) from the second state, with imprint and number "447." Several shade lines in and around "U. S. POSTAGE" have been added. This "first design" is erroneously catalogued as U. S. postage stamp #62, although it was never supplied to a post office or sold to be used for postage. The existing copies came from an essay sheet which was submitted unsuccessfully for approval in June or July, 1861.

Some doubt exists that all of the eight premier designs received regular official approval. Six of the eight certainly did not, because otherwise there would have been no reason to alter any design and make new plates on which each subject shows the alterations on that design.

Recent study suggests that the 24c plate (No. 6) and the 30c plate (No. 7) existed in two states—originally when the essays were printed and later when these plates were used again to print postage stamps. This matter will be considered later.

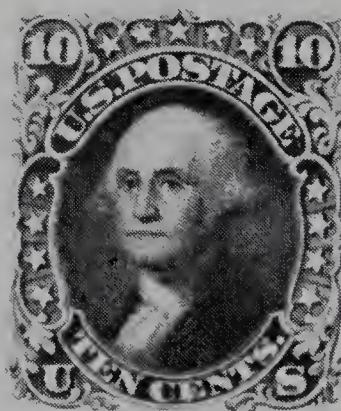
Luff's claim that altering the designs and making new plates caused a delay which prevented distribution of the new stamps to begin on August 1st, "as originally intended," was illusory. The facts are that enough stamps were ready for delivery on August 1st

and the delay was for an entirely different reason. The color of the 3c stamps was too pale, or became too pale, after they were printed. The government Stamp Agent obtained permission for 15 days' delay. That is perfectly clear in the York correspondence, which Luff knew nothing about. He passed away more than 20 years before it was found and published. Unfortunately, however, the Scott catalog does not take this newly discovered information into account.

10c Printings from Essay Plate No. 4

Five weeks after the National Bank Note Co.'s bid was accepted, a letter dated June 15, 1861, advised the Third Assistant Postmaster General, "All of the engraving will be furnished (finished? Ed.) by next Wednesday and we will forward for your inspection immediately after proofs from the dies in black and in various colors. We have already transferred and completed the plates of 10 and 90 cent."

During the following five to six weeks the other essay plates were completed, the essay designs were altered, and plates with the altered designs were transferred, went to press and printed enough "second designs—regular issue" stamps to have distribution to post offices begin on August 1st, "as had been intended."



443

10c—Proof of the 10c essay with imprint and die number 443. This design, Scott A27a, was first printed from Plate No. 4 as an essay and submitted to Washington for approval, which it did not obtain. Several weeks later a printing (authorized?) estimated at about 1,000 sheets (200,000 stamps), was supplied to post offices, sold at many of them, and used for postage, mostly from September to December, 1861. The essay and the postage stamp are erroneously catalogued under one number, #58.



10c—Enlarged proof of the upper part of the "second design—regular issue," Scott type A27, showing additions to the original essay design. A fine cuter line has been added at the top and a heavy arc at the lower edge of the shade lines between the upper five stars. Other lesser additions seem possible, or strengthened lines. The first deliveries from the contractors were on August 16th and 17th. The total was 138,600 ten-cent stamps. By the end of August the total exceeded 600,000. Some were supplied to post offices beginning on August 16th, and this 10c, listed by Scott as No. 68, is known used on August 20, 1861.

Until several weeks later, not later than early in September, the only Plate No. 4 impressions of the 10c design were on the sheet of essays submitted for the approval which it did not obtain. Had the essay design been approved there would have been no reason to alter it and make Plate No. 15 then and No. 26 later, both with the altered design. How then can genuine 10c impressions—postage stamps—from Plate No. 4 exist genuinely used, on and off cover?

That such Plate No. 4 "first designs" are the key to and basis for Luff's theory are undeniable facts. Evidence indicates they are from a printing of not more than two days, reasonably estimated at 1,000 sheets—200,000 stamps.

Certain facts point to an inescapable conclusion, viz., Plate No. 4 was used by error and perhaps without knowledge of the Stamp Agent. Whether he accepted these first design 10c impressions knowingly or not, the fact that he did accept them and issue them to post offices for sale and use in the usual way made them valid. Consequently they may properly be considered to be errors.

However, plates which are properly used to print U. S. postage stamps become property of the United States. Had Luff dug deeper, he would have discovered a most important fact—the 10c Plate No. 4 was one of the six essay plates which *never became government property*. The printing from it not later than July, 1861 was then and still is an essay—a design which cannot be a "regular" postage stamp because it did not receive official approval.

There is not now, and never was, a 10c "August" postage stamp, No. 58, which fact must be news to those who prepare auction catalogs.

"All I Know Is What I Read in the Papers"

The following circular letter which was sent to postmasters in August, 1861 was reprinted by Luff:

POST OFFICE DEPARTMENT
POSTMASTER ----- FINANCE OFFICE ----- 1861

Sir: You will receive herewith a supply of postage stamps which you will observe are of a new style, differing both in design and color from those hitherto used, and having letters U.S. in the lower corners of each stamp, and its respective denomination indicated by figures as well as letters. You will immediately give public notice through the newspapers and otherwise, that you are prepared to exchange stamps of the new style for an equivalent amount of the old issue, during a period of six days from the date of the notice, and that the latter will not thereafter be received in payment of postage on letters sent from your office.

Three other paragraphs concern procedure in regard to the redemption of the old issue and other pertinent matters, not necessary to repeat here.

The point is that no evidence appears to indicate that Luff made any attempt to examine any newspaper to learn when and how this official order was obeyed. Had he done so he would have discovered that none of the hundreds of newspaper notices which have been found and are recorded in *Pat Paragraphs* agree with his premier issue concept. They prove that there was no issue of any 1861 stamps "in the early part of August, 1861," that the first supplies to post offices began August 16th, contained all or many values instead of merely 3c, and that when the "second design—regular issue" stamps did not arrive soon enough, postmasters could and did continue to sell the old issue. They could not sell the "first design" essays because they never had any.

(To be continued)

Czech Art Stamps of 1968

The fifth in the annual series of Czech art stamps comprises five stamps embracing the period from the 16th to the 20th century. The sequence of the stamp denominations marks the chronological sequence of the pictures. The first one is by the modern Czech artist Jan Zrzavy, born in 1890 and still actively engaged in his work. He is a great admirer of the South Bohemian landscape, as well as Brittany and Venice. Figural composition and landscapes are the main subjects of Zrzavy's paintings and drawings. That is why his "Cleopatra II", created in the years 1919 to 1957 (his final rendition) was selected for the 60h stamp.

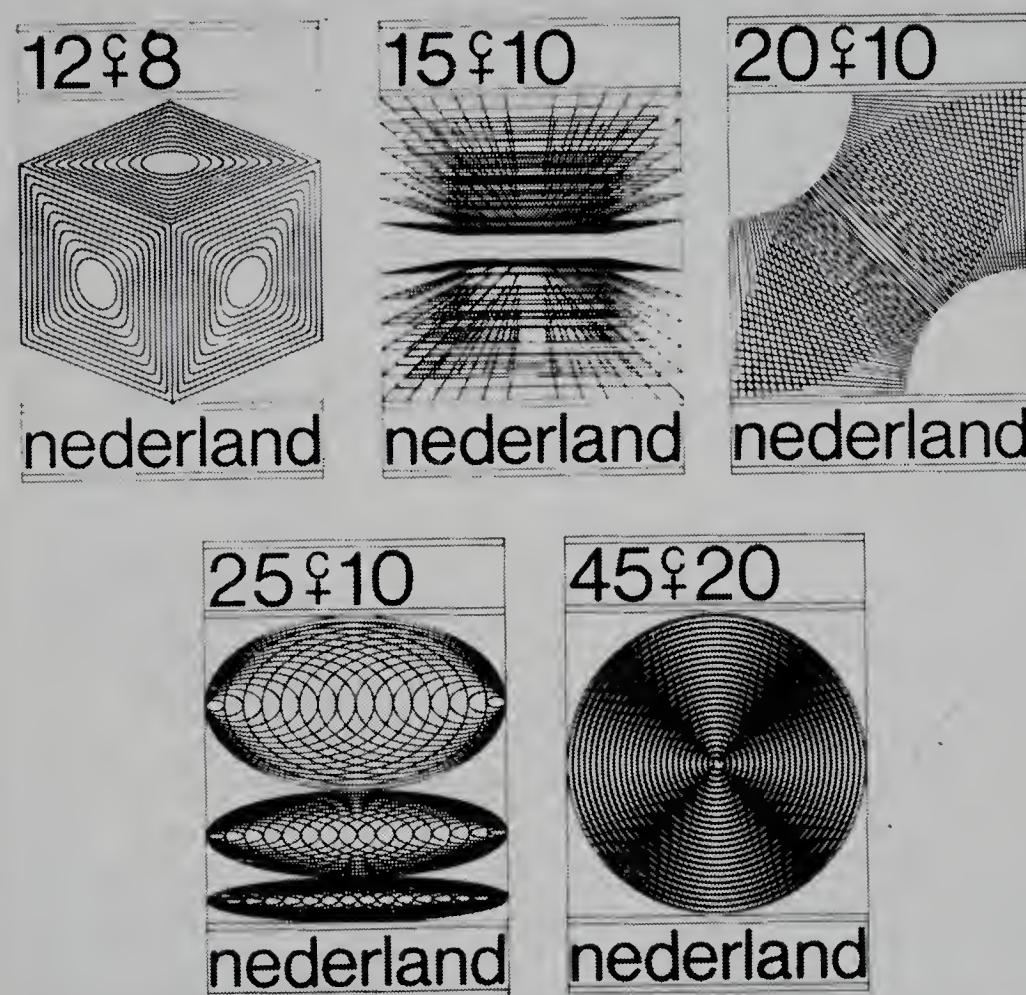
The second stamp depicts the work of the artist most closely linked with Czech stamps—Alfons Mucha (1860-1939)—painter, illustrator and graphic artist. This representative of the "art nouveau" style was the man who designed the first stamp of the new Czechoslovak Republic. It appropriately depicted Prague Castle, the capital's historic symbol of statehood. Mucha devoted himself to posters and decorative drawings, creating also the monumental cycle "Slavonic Epopeia." Selected for reproduction in this series was his "Princess Hyacinth" taken from a theatrical poster.

The third stamp shows the work of Jan Preisler (1877-1918), professor at the Academy of Applied Art and later at the Academy of Fine Arts. Lyricism, period symbolism, and decorative stylization of reality according to his own inner vision are the

(Continued on Page 172)

Bank Note Experiment Yields Dutch Computer-Designed Stamps

By Barbara R. Mueller



The so-called "computer-designed" Netherlands semi-postals of 1970 have caused a considerable stir in the philatelic press as harbingers of future design aesthetics. Actually, they were designed by a man-machine system, the mechanical part of which consisted of a programmed computer coupled to a drawing table equipped with a steering unit and receiving instructions from the computer in the form of X and Y co-ordinates.

It seems that the idea for the designs was a spin-off from the commission given by the Netherlands Bank to R. D. E. Oxenaar to design a new bank note. The designer, working with Joh. Enschede en Zonen of Haarlem and banking specialists, tried to determine what element of the "graphic face" of a stamp, note or document made for security. Taking into account the traditional emotional, optical and perceptive factors, they concluded that linear structures were experiences as an element of security, linear structures in the sense of very thin, very regular lines arranged according to certain patterns, intersecting at continually different angles—a linear micro-cosmos with as much refinement in print as possible.

The Netherlands Post Office joined in the project in 1968 and laid down the following starting points for the proposed stamps:

1. Security paper has a linear structure.
2. Recognizability of the outline of the structure per stamp (a circle, square, hexagon, etc.); the individual stamps should be easily identifiable.

3. A relation between the character, the effect of the patterns and the purposes for which the Summer Stamp Committee raises money.

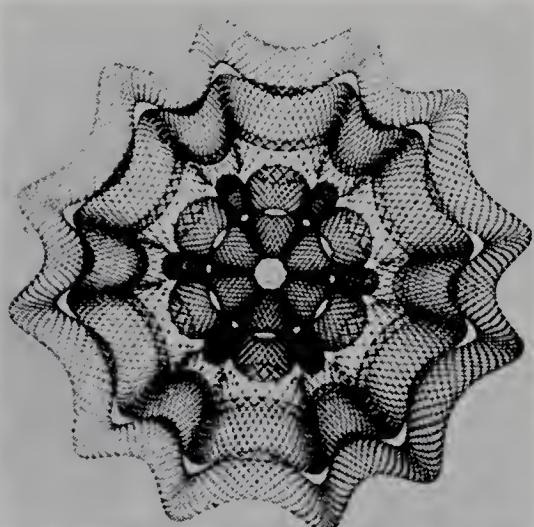
4. The possibility to decrease in size to a surface of 22mm. square.

The realization took place through continuous interaction. On the one hand, the designer sketched a series of basic structures which were put before the computer experts. Certain parts proved to be available in punched tapes or such tapes could be transformed into the desired direction by typing a code into them. On the other hand, existing punched tapes were "swallowed" by the computer and when the drawing arm visualized them, they proved to present surprising structures, especially so when the strictly technical details, e.g. regular scales, were slightly modified by multiplication or other operations. It was usually the fourth point above which determined the choice of a structure.

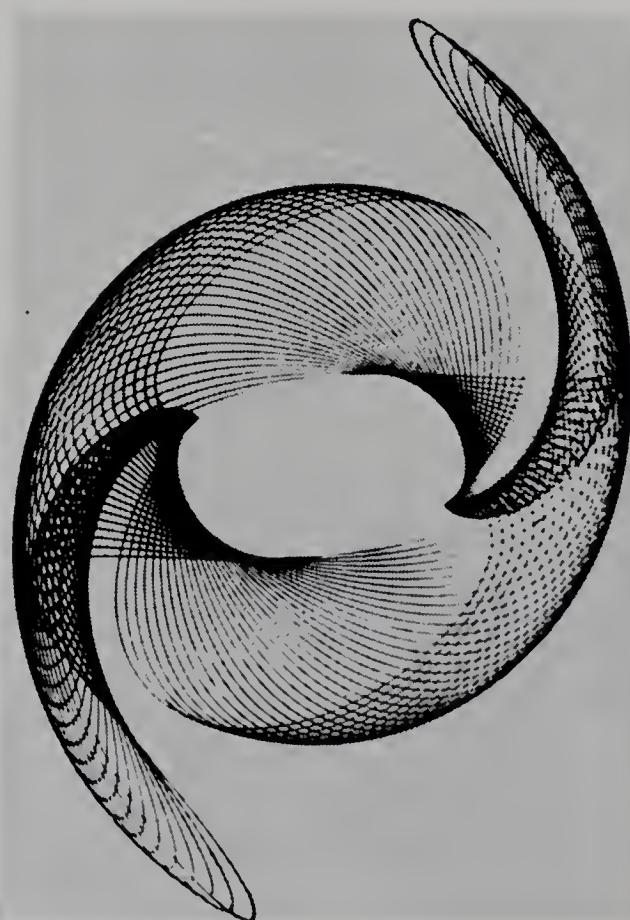
Thus the series does not represent anything, a unique event in Netherlands stamp history, but with its strongly three-dimensional, sometimes almost rotating, effect it proved to be an excellent graphic illustration of the activities in the socio-cultural sector of Dutch society for which the Summer Stamp Committee tries to raise funds.

EPS member Warren Bower, an engineer with the Whirlpool Corp., has speculated how a computer could eventually replace the time-honored geometric lathe and similar mechanical engraving systems. Of course, current modes in stamp design do not call for the elaborate rosettes and scrolls of past line engraved stamps, but U. S. paper money still uses the florid style. The American Bank Note Co., also clings to a modified version of old-time bank note scroll produced mechanically. Countries which print their currency within their own borders, such as Sweden and Switzerland, now use backgrounds very similar to the designs on the Dutch stamps consisting of the above-mentioned very thin, regular lines arranged according to certain patterns.

De La Rue's Fantasy Lathe for Bank Note Printing



Traditional geometric lathe design



Random effect of the fantasy lathe



De La Rue's Fantasy lathe in operation

An article in the British publication *The Print Buyer*, issue of May 1968, described in general terms a modern version of mechanical engraving called the "fantasy lathe." Collectors will recognize the sample of its work shown here as typical of contemporary lathe work seen on many foreign notes printed by De La Rue and others.

According to the magazine article, the fantasy lathe operates in a manner similar to that of the traditional geometric lathe to produce background or display designs for line engraved production. "However, unlike the geometric lathe the new machine will produce random patterns impossible to repeat using any other machine. Apart from the obvious security advantages, the process gives the finished product a distinctive appearance very different to work produced in any other manner."

The report gives no more than this sketchy outline and leaves more questions unanswered than answered. Perhaps knowledgeable readers familiar with the operation of geometric lathes for both stamp and note production will be able to comment authoritatively on the validity of De La Rue's claim of uniqueness and security for the new machine.

The Pictorial Issues of French Colonies, 1891-1941

A Half-Century of Design and Production in Retrospect

By Robert G. Stone

(Continued from JOURNAL No. 107, Page 106)

(Photographs in this section by Adrien Bourtelle)

ENGRAVER PUYPLAT—WHAT DID HE DO?

At the bottom of each of these designs the names of the designer and engraver are found in minuscule letters; as customary on French community stamps, the designer's name, Louis Dumoulin, is to the left, and the engraver's, Puyplat, at right. The choice of Puyplat as engraver was probably influenced by the fact that he had already been engraving the recent colonial stamps and was in good working relation with the Atelier de Fabrication des Timbres; whether the Atelier, the Ministry, or the painter put any pressure on Mazoyer for Puyplat we do not know. Perhaps Mazoyer was impressed with Puyplat's previous work or found himself not in a position to question the judgment of those who admired him or even the concurrence of Dumoulin.

Comparing the die proofs with the paintings, as reproduced herewith, we are surprised by the extent to which Puyplat faithfully followed Dumoulin in all details. Had Puyplat been officially admonished to avoid mayhem to Dumoulin's artistry? Was the whole project managed to make it Dumoulin's show? Indirectly this could be the reason why in all the comment on the Tunisian 1906 stamps very little has been said about Puyplat or the role his art may have played in the results. Maury and Montader did allude to the generally-presumed use of wood-engraving by Puyplat and its possibly coarsening effect on the designs; Maury thought the use of wood engraving for these stamps was too coarse for such delicate subjects, a notion which Montader ridiculed by saying it all depends on the kind of wood used. Maury (*C.T.P.*, 1906, p. 44) mentions Puyplat's signature on the stamps as the name of an engraver "who has acquired a certain fame in wood engraving," adding that he had already remarked on the bad effect of wood-engraving on the stamps of Guiana. He thought the administration should not be so niggardly about hiring the best engravers, whereas Montader claimed the government was too gullible in paying 6 Fr. per sq. cm. of engraving that hundreds of good illustrators do daily in France for 1 Fr. 25c. None of this repartee sounds like praise for Puyplat.

On the other hand the *La Dépeche Tunisienne*, after seeing the alleged die proofs in colors, was enthusiastic (*C.T.P.*, 1905, p. 235): "The execution of the engraving is of admirable fineness and will necessitate only some light retouches to sharpen the relief of details of the composition, which is as artistic as possible and conceived with rare felicity. One can say that so far as we have seen, the new Tunisian stamps should take a good position in the world of stamps and be sought after by philatelists as lovers of art as well as rarities."

Here again we detect the press agency of Mazoyer and it's all for Dumoulin, while pulling punches of disappointment on Puyplat. Yet it is true enough that Puyplat could not with his heavy-ruling technique bring out the "relief of the details" of Dumoulin even though he didn't leave them out or notably modify them. And Puyplat defied Maury and Dumoulin in the mosque, laborers and parcel post designs by ruling in the background sky area so that Dumoulin's sharp silhouette was lost, with decidedly detrimental effect; why



Fig. 1. Master die proof in black on India paper, Kairouan mosque design, showing a horizontally-ruled sky background, whereas the issued stamp, as for the other designs, has a stippled sky. Evidently the die was later modified to stippled sky, which gave a lighter effect and better contrast.

did he eliminate the silhouette on these three designs and retain it on the others? Perhaps he realized his mistake too late and there was neither time nor money to permit him to do them over. The *Revue Philatélique Francaise* (1906, p. 4) did not think the new Tunisians were "much better done than the recent Guadeloupe, New Caledonia, Guinea and Guiana issues—only recess printing can give better results."

THE CRITICS GO TO TOWN

Although the new Tunisian stamps had their birth in a flood of good will from all sides, their frankly political and imperialistic motives, as well as their rather mediocre execution, soon drew out the critics. Montader, however unsympathetic with some of the design philosophy that had been advanced for them by Maury, did not react so severely as his premonitions (*Postillon*, 1906, p. 20). Of the Kairouan mosque type he thought the printing was better than usual and the appearance not disagreeable. The designer of all these types, he said, "had obviated the danger of putting in too much detail by taking his views on a relatively large scale."



Fig. 2. Painting by Dumoulin for the mosque design, photo-reduced from large original in colors. (Coll. de T.-P., 1906, p. 5.)

But Montader sensed the *gaucherie* of the laborers design, observing that one could get the idea from it that the European behind the plow did not have an inclination for hard work and would soon be asking his Tunisian helper if he would be able to pay the bills when they came due; persons who had never been to Tunisia would be wrong to think that the European colonists are always so well dressed and wear such pretty sun-helmets. The Roman aqueduct, he thought, looked more like a little picture than a stamp (—we wonder if this is a compliment or an objection?). In general, Montader felt the use of landscapes and illustrations of native products and customs had its good side as well as some disadvantages. The careful quality of the early Newfoundland and Nova Scotia stamps could not be achieved nowadays when such a great volume of production is required. (We question the validity of this view, often used to excuse the poor quality of the turn-of-the-century stamps.)

Since he had made so much over the prospects of this Tunisian project, Maury evidently felt obliged to continue mentioning it even though the execution of the stamps greatly disappointed him (too much confusing detail, sad colors, etc.); most of the comments he could find to quote were unfavorable. The paper *Petite Tunisie*, e.g., said (C.T.P., 1906, p. 44),

Frankly, one must have had a sacred dose of bad taste infused into his veins to have put the new Tunisian stamps into circulation, a work of false art, an inaccurate and uninspired study. One of the designs is a mockery in form of a shabby caravanserai up to which runs a native dressed in rags; another shows the theoretical brotherhood of a Frenchman and an Arab steering a plow under the mocking eyes of a defeathered cock; and another is in the form of ancient ruins vaguely resembling a cemetery dotted with twisted columns in which one can bury his philatelic discoveries.

Maury thought that was going too far—where did they see any “twisted columns”? *L'Echo de T.* (1906, p. 620) also quoted from the above critique but added that *Petite Tunisie* is a journal noted for its exaggeration.



Fig. 3. Master die proof in black on India paper, laborers design.



Fig. 4. Painting by Dumoulin of laborers design, photo-reduced from large original in colors. (Coll. de T.-P., 1906, p. 5.)



Fig. 5. Painting by Dumoulin of Roman aqueduct design, photo-reduced from large original in colors. (Coll. de T.P., 1906, p. 4.)

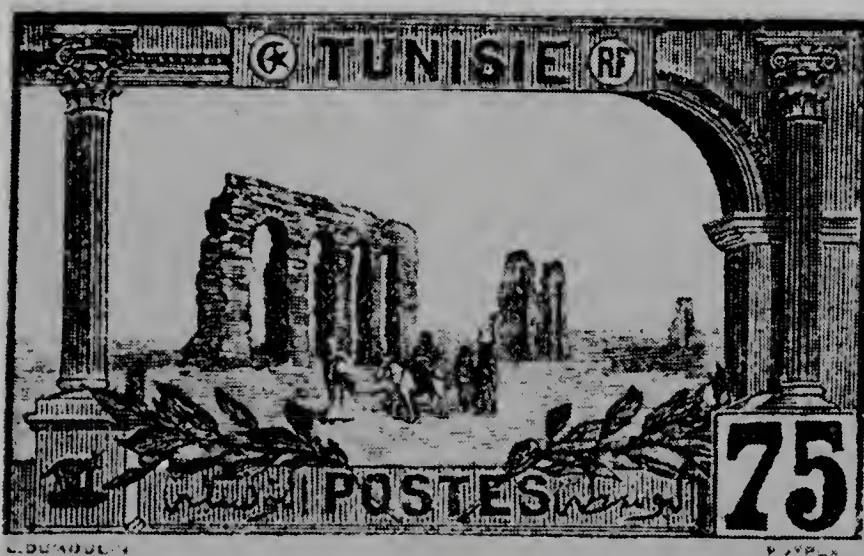


Fig. 6. Secondary die proof on India paper in issued colors of 75c denomination of Roman aqueduct design, from a set probably made for presentation.

Years later when the first Bosnian pictorials (1913) came out, somebody (C.T.P., 1914, p. 51) noted that the Tunisian 1906 set had the first stamp of an Arab country to show a mosque (as though it might be a sacrilege?).

The "laborers" design with its socio-political overtones continued for years to be a target of controversy. In 1910 *La Tunisie Francaise* published a long snide letter on it by one Louis Garcon, titled "Our 10 Centimes Stamp." It reads (C.T.P., 1910, p. 337-9):

Who was charged with designing this stamp? Who accepted it? We object to [not] giving a beak to the cock, who is well perched in readiness to crow but to whom a beak will meanwhile be indispensable, it seems to us at least, in order for him to launch his joyous cockle-doodle-do. Do we want our compatriots in France to think that in Tunisia the cocks can crow without a beak? How about that?

A more serious matter—a plow drawn by two horses is under way but it doesn't turn the soil, if we can believe the design. The Arab who holds the plow handle is evidently busy making it pass over the ground without scratching it, while his teacher, the colonial, only appears to be chatting with him, and there is no doubt that the horses, plow, and conductor are marching uselessly and at the Arab's expense. This colonial undoubtedly is so busy talking that he has placed himself to the right of the laborer. If, in spite of appearances, the Arab is really working, his master (teacher)



Fig. 7. Painting of Dumoulin for Punic galley design, photo-reduced from large original in colors. (Coll. de T.-P., 1906, p. 4.)

Fig. 8. Secondary die proof on India in issued color of 1Fr. denomination of the Punic galley design, from the presentation set. The colors of this proof are very deep and perhaps somewhat overinked, so the details are not as clear as one would like.



will stumble through the turned-up furrows and soon see that his place should be at the left and not to the right, regardless of what the designer of this painting continually offers up for the paying admiration of the publics of France, Algeria and Tunisia. This brave man, the designer, could he not have put on his native, evidently a Musselman, a traditional tarboosh instead of decking him out in an old-style helmet now long out of use? One shudders to think what would happen if the Sidis Zaouche and Bach Hamba were less preoccupied with partisan politics and if they had placed the government which protects them under obligation to immediately suppress this design so obviously injurious to one of their co-religionists. We have had a narrow escape!

However that may be, it remains indisputable that for our compatriots in France who are not up to date on the general customs of our good natives, this laborer with his battered helmet and his shirt flapping in the breeze, appears to them more like a Mardi Gras actor. Oh! how our Algerian brothers must smile in contemplating this naïveté—we do not wish to mention the folly of their brothers on this side of the Ghardimaou (river)! What did the design of this stamp purport to represent when it shows so many improbable things, rather comic not to say stupid and ridiculous? No one will believe them.

The designer and those who have accepted the design have very likely been decorated with the Order of Merit in Agriculture. They will deserve it because obviously none of them has ever seen such a cock about to crow nor such a plow in motion. It is from among the gentlemen of such capacity and great ability that they recruit our boulevard colonials. All the same, it is regrettable

that our administration of posts has waited until someone tells it about the incoherence of this design. That being the case, can it still be changed? Will they change it? The bets are open.

A correspondent of Maury's, familiar with the ethnography of the country, replied critically to the above article (*C.T.P.*, 1910, p. 338):

In closely studying the stamp under the lens, it seems that the cock does have an ill-defined beak and that the old wreck of an European helmet mentioned by the author is rather the *chach* (turban) or *aamana*, a sort of piece of cloth rolled around the head, which is worn by the field hands and the nomads. The *chechia*, in fact, are almost unknown in the south and central regions outside of towns. Thus good reasons were available for the designer not to use it. The old shirt mentioned is nonetheless regular as a dress. It is the *gandoura* which the men in the fields wear to the exclusion of all other clothes except in the winter. The *seronal* (pantaloons), which are worn mainly by the townsmen, are very rare in the country. It appears that the author of the article in *Tunisie Francaise*, who so easily ridicules the colonials of the boulevard, is nothing more than a Tunis colonial himself. It is none the less a curious fact that the colonial follows the plow holding onto a whip and he follows on the right. He must certainly *learn* a lesson in leadership rather than *give* one.

AND SO WHAT?

The moral of all this is not that a pictorial stamp must be an accurate and detailed representation of what it pretends to illustrate, but rather that whenever a real scene is attempted the public will inevitably tend to pick it to pieces for lack of high fidelity because few people understand the limitations of stamp production or the various impressionistic, expressionistic, symbolic or stylistic methods by which the designer, engraver, and printer must cope with the problem. This was especially true in the period before 1940 when the range of design styles and the technical means of reproduction were comparatively restricted so that the public had not become accustomed to the eclectic possibilities widely expressed and appreciated on stamps today.

To sum up—perhaps the fact that Tunisia was a Protectorate and not a colony explains the different tenor of criticism of this issue from that we have seen and will see addressed to the earlier pictorials of the colonies. Nobody assailed the Tunisian set as "horrible," its colors as "vile," etc. Yet to us the Tunisian stamps, especially the small designs for the lower denominations, seem as vulnerable to such reactions as the stamps of the Guiana, Guinea and New Caledonia sets. Some stamps in the small format designs were printed on colored papers that only accentuated the lack of light and dark contrast which resulted from Puyplat ruling the backgrounds instead of leaving them blank as he did in the large-format postage designs and as Dumoulin had painted all of them. Maury and Dumoulin were quite right about the desirability of silhouetting for the subjects. But in all these Tunisian designs the frameworks are too heavily ruled and lacking in the contrast necessary for clarity and relief of the interesting details.

The original paintings and die proofs as reproduced here show Puyplat's technique was unsuited for them, or rather why the designs were not suitable for relief engraving without modifications which Puyplat might have made but did not see fit or was not permitted to do. (In some of the other colonial issues, it seems Puyplat knew what was needed and sometimes did it.) The bicolored printings of many of the large-format stamps are very attractive; they begin the happy trend which soon predominated among the typo colonial pictorials for two Generations.

WHY THE FANCY PARCEL POST STAMP?

The inclusion of a large-format pictorial stamp for parcel post use is unique and calls for passing comment. The previous and later French colonial parcel post stamps were mainly overprints on revenue, dues or postage stamps and were of questionable need. The public never saw them or received them used, since they were affixed to a ticket form which was retained by the postoffice. However, the Tunis *colis-postaux* stamps were evidently intended to serve as propaganda, and to facilitate this the postal administration cancelled quantities of them to order for public sale. The pleas of philatelists led the Tunis government in October 1908 to change the procedure so that the part of the

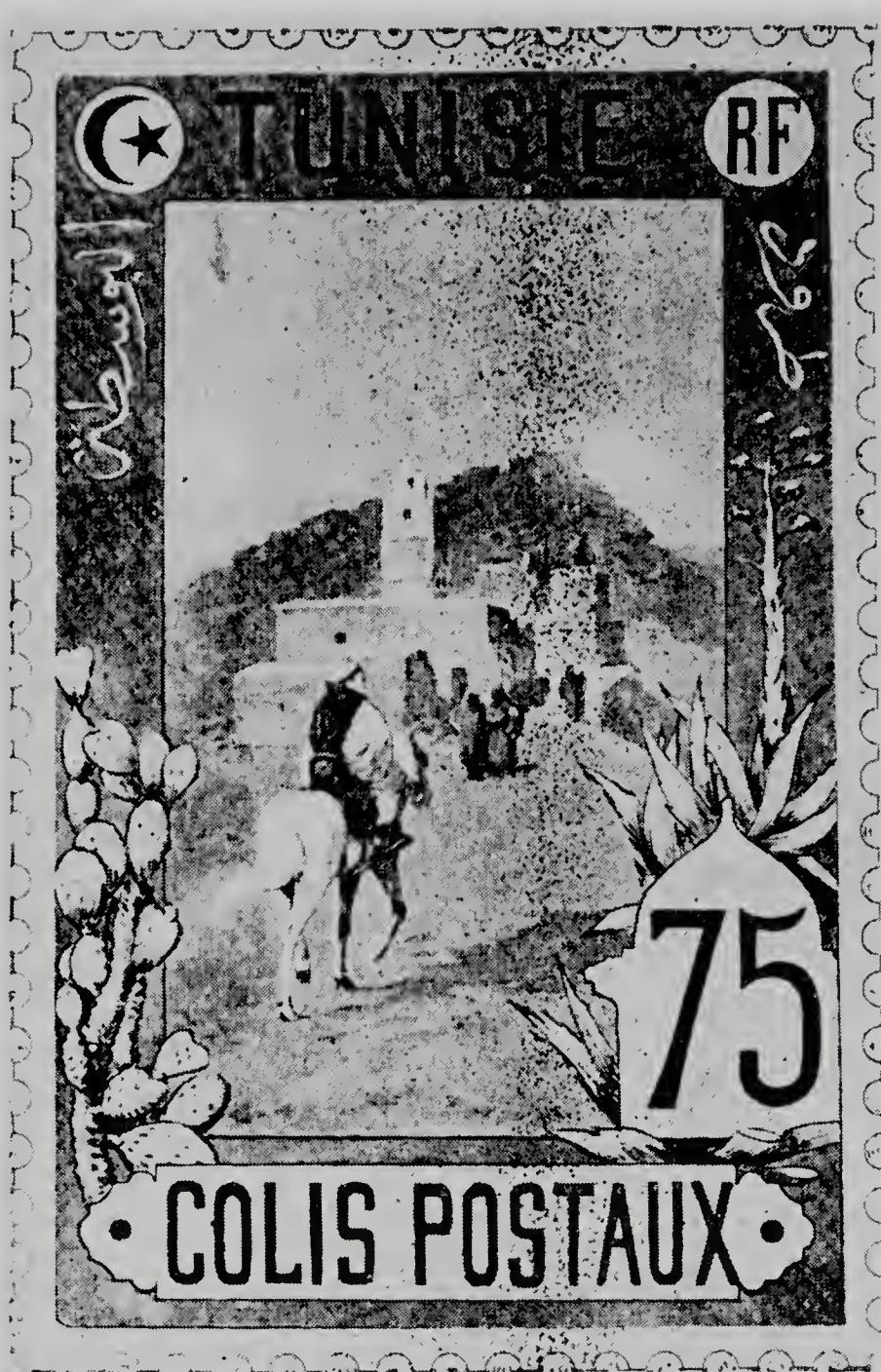


Fig. 9. Painting of Dumoulin for the parcel post design, photo-reduced from large original in colors. (Coll. de T.-P., 1906, p. 6.)

form where the parcel post stamp was affixed could be detached and retained by the *destinaire*. It is a charming stamp and beloved of generations of collectors.

AND DUMOULIN?

What about Louis Dumoulin? Was he a good painter? Born in Paris 1860, pupil of Gervaux, showed at the Salon 1879 on, died 1924, has a painting hung in the Musée de Luxembourg—that is all we find about him in the standard biographical reference works on French artists. As all the other known designers and engravers of this Generation of stamps were accorded more space in the biographies, we may assume Dumoulin was regarded as a minor one indeed. His “art” seems, from his stamps, to be undistinguished, based on the then still-popular Victorian taste for the classical-historistic style fruited with elaborate ornamentation and uninfluenced by any of the new movements of impressionism, expressionism, or even art nouveau, which had swirled through France in the late 19th century.

One cannot easily judge to what extent Dumoulin painted his designs from life scenes or copied them from photos. The Punic archaeological details he could have seen in museums or on photos, but obviously the Punic tableaux as a whole is a work of



Fig. 10. Stamp of parcel post design. (Scott type PP1.)

imagination. The subjects of the other scenes may well have been painted on the spot and the frames added (or put on first) from imagination. One cannot help liking Dumoulin's paintings for their genuine atmosphere and forgive him some Victorian fussiness in the frames. The scenes and the symbols or decorations are in the mainstream of the colonial pictorial pattern of this Generation, and even more "native" than some. No doubt Dumoulin's work eminently fulfilled the requirements laid on him, and at least the administration was apparently happy with them, for these designs were still in use up to 1930.

PROOFS AND ESSAYS

We have not seen many proofs of this issue but numerous varieties are listed in the Yvert-Tellier specialized catalogue (1936). Some are of the types characteristic of the typo colonial issues of this Generation and others not. All the proofs are die proofs; no plate proofs are reported, although they should exist. From the surrounds we note that all the dies are on rectangular blocks. Whether these were wooden dies or replicas from them made as copper electros we cannot tell; if Puyplat engraved them on metal then they were probably brass, which was the customary material at the AFT after 1903. The set of collective proofs listed is probably peculiar to Tunisia, as we have no report of any for the typo colonial stamps. Likewise the set of color proofs with value numeral, in issued colors on India paper, is unusual. Both sets were probably made for presentation purposes. Their colors are very deep and brilliant.

Proofs probably exist for the postal stationery that was issued with vignettes of the mosque and laborers designs. Proofs and essays are reported for various overprints made on this issue, but we have not seen them. Yvert et Tellier list only a proof of the Red Cross overprint of 1915 in violet on yellowish paper.

Nothing that could legitimately be called a die essay or painting essay of rejected designs for this issue has come to our attention, and from the history which we have recounted we do not believe that any other designs than the accepted Dumoulin paintings were ever made or submitted.

The paintings of Dumoulin reproduced here (Figs. 2, 4, 5, 7, 9) are from photo-reductions from the large-sized originals in colors. Note that a numeral of value is shown in each design. The simulation of perforations was done either on the original painting or later on the photos. It is a gimmick often perpetrated by the designers in order to give a more realistic impression of how the design would look as a stamp. Making the paintings in color and including numerals of value on them served the same purpose.

Description of the various reported or seen die proofs follows:

A. Master die proofs on India paper, without numeral of value, with or without surrounds:

1. Mosque design:
 - a. Black, with surround, numeral space not cleared (Fig. 1)
 - b. Brown, green, red, and possibly other colors, presumably without surround; numeral space cleared?
2. Laborers design:
 - a. Black, with surround, numeral space and cartouches at bottom for designer and engravers names left uncleared (Fig. 3)
 - b. Carmine, violet, brown, blue and possibly other colors, presumably without surround, spaces cleared?
3. Aqueduct design: (two-part die, for bicolor printing)
 - a. Complete design, black with surround, numeral space uncleared
 - b. Center only, black, without surround?
 - c. Frame only, black, without surround?; numeral space uncleared?
4. Punic galley design: (two-part die, for bicolor printing)

(same varieties as for Aqueduct design)
5. Parcel post design (two-part die, for bicolor printing)

(same varieties as for Aqueduct and Punic galley designs)

B. Master die proofs in black, without value numeral, without surrounds, on large-margined bristol card sheets—reported for the laborers and aqueduct designs and probably exist for the other designs also (a kind of proof more typical of French than colonial issues).

C. Hardened? master or secondary die proofs for color trials, on ordinary white paper, without numeral of value, with or without control punches, ink numbers or serial numbers—undoubtedly exist for all designs in numerous colors (large-format designs bicolored) but only the mosque design in rose is reported by Yvert et Tellier.

D. Secondary die proofs, with numerals of value, for each issued denomination of each design, mostly in colors close to or identical with the issued colors (1906 printings):

1. On India paper, white or colored
 - a. Postage designs:
 - 1c black on yellow
 - 2c red-brown or rosy
 - 5c green on greenish
 - 10c red on white
 - 15c dull violet on rosy
 - 20c brown on rosy
 - 25c lilac on gray
 - 35c olive and brown on white
 - 40c brown and red-brown on white
 - 75c red brown and carmine on white (see Fig. 6)
 - 1fr red and brown on white (see Fig. 8)

2fr brown and olive on white
 5fr violet and blue on white
 b. Parcel post design: (all on white)
 5c green and brown lilac
 10c red orange and black (Issued stamp was red-orange and rose)
 20c brown and red-orange
 25c blue and bistre
 40c gray and rose-carmine
 50c brown lilac and violet
 75c bistre and blue
 1fr red brown and red
 2fr red and blue
 5fr violet and brown lilac

E. "Collective" die proofs; proofs selected from A and D groups above, on ordinary paper, cut out and mounted into block sinkages arrayed on large bristol cards; a set of seven cards, with following combinations, is cited by Yvert et Tellier but more may have been made:

Card 1: Mosque design: black without value, 1c, 2c, and 5c in issued colors.
 Card 2: Laborers design: black without value, 10c, 15c, 20c and 25c in issued colors
 Card 3: Aqueduct design: black without value complete design, frame only in black (no value), center only in black, 35c and 75c in issued colors
 Card 4: Punic galley design: black without value complete, frame only (no value) in black, center only in black, 1fr, 2fr in issued colors
 Cards 5, 6 and 7: Parcel post design: the 13 proofs listed above under A5 and D1 divided among three cards.

F. Plate proofs exist in issued colors and paper tints of 1906, 1918, 1920 and 1921, and also in the revised colors on which the various surcharges of 1916, 1918, 1919-20, and 1923-5 were printed.

(To be continued)

CZECH ART STAMPS

(Continued from Page 158)

hallmarks of his work, including "Black Lake" painted in 1904 and chosen for the 80h stamp.

The fourth stamp presents the work of the Slovak painter Peter Michal Bohun (1822-1879), who attracted attention in 1849 with his series of handcolored lithographs depicting the people of Liptov, Orava and Spis, the most remarkable folkloristic regions in Slovakia. Bohun also painted religious subjects but he was above all an outstanding portraitist. The painting selected for transcription to the stamp is therefore a portrait painted in the years 1849 to 1850 entitled "Giovanni Francisci as a Volunteer."

The last stamp in the series depicts the work of another Slovak artist, Master Paul of Levoca, an outstanding woodcarver of the first half of the 16th century. His greatest work is the late Gothic altar in the Church of St. James at Levoca. This masterly woodcarving is called the greatest work of European art of that time. It is believed to date from the year 1518 and to this day is a "must" on the itinerary of the visitor to Levoca. Depicted on the stamp is a detail showing the Madonna and Child.

The stamp engravings were done by Josef Hercik, Bedrich Housa, Jiri Svengsbir and Jindra Schmidt, artists who have been closely associated with modern Czech stamps.

An Essay-Proof History of The U.S. 1869 Issue

By Fred P. Schueren

(Continued from JOURNAL No. 107, Page 122)

The New York *Evening Post* in its October 6, 1868 issue noted:

THE NEW CONTRACT FOR POSTAGE STAMPS

In June last, Postmaster General Randall, advertised for proposals for furnishing the Government with postage stamps for a term of years. The Committee of experts appointed for the purpose, decided in favor of the National Bank Note Company, and on Saturday last, the Postmaster General awarded the contract to that Company for a term of four years. We have been shown proofs of the new stamps, and they reflect credit upon the artistic taste of the Company.

What are proofs? The *Scott's United States Stamp Catalogue-Specialized* gives the following short definition of the term "proof," in the "Information for Collectors" section: "Proofs. Trial printings of a stamp made from the original die or the finished plate."

When The Essay-Proof Society began publishing its JOURNAL, the Editor, Clarence W. Brazer, in Vol. 1, No. 1 (January, 1944) in distinguishing an essay from a proof, stated:

PROOF—any impression from an officially approved design die, plate or stone, or a new plate made from the approved die, in which the design is exactly like the stamp as officially sold to the public, regardless of the color, kind of paper or material on which it is printed, or any experimental treatment to which it was subjected and not used on stamps sold to the public.

Brazer continued by commenting on this definition:

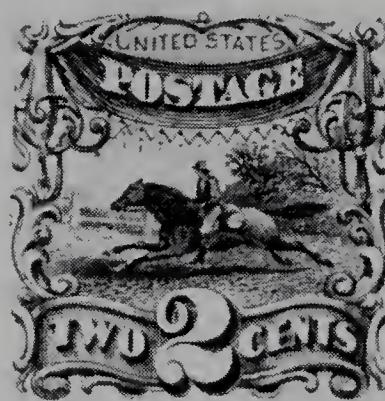
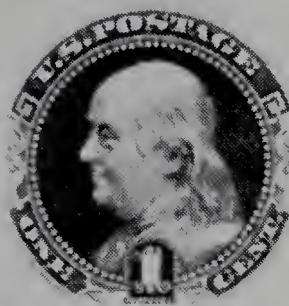
This American definition was used by Toppan, Carpenter & Co., as early as June 26, 1860, in a letter which promised to furnish the P.O.D. with "a few proofs" of old dies engraved from 1851 to 1860. The U.S. P.O.D. in November, 1879 labeled the envelopes containing cardboard proofs from stamp plates of all issues from 1851 up to 1879, as "PROOF SPECIMENS" and again in October 1885 all issues from 1851 to 1885, and called them "proofs" in official letters I have seen between 1879 and 1893. In Europe this definition has been more technically restricted to impressions made before the stamps. Nearly all U.S. proofs on India paper, some trial color postage proofs and the Revenue proofs on cardboard, were made before the stamps, from the respective dies and plates and generally before hardening, which accounts for their delicate beauty and desirability.

Die or plate impressions of engravings on India paper are generally of the size of the die or plate and when made are backed with a dampened soft white card called blotter, to protect the fragile paper from damage under pressure which sinks the die or plate into the cardboard. As no adhesive was usually applied between the paper and the card, the paper readily becomes detached from the card and many are now found in this condition. Many die sunk impressions on card have been trimmed about $\frac{1}{8}$ inch or more about the die sinkage. Thicker or stronger papers do not require card backing.

Large Die Proofs

Large die proofs were so named because they were printed on sheets of India paper larger than the die block and unless trimmed would show a plate mark at the margins of the die similar to etchings and engravings. They were usually mounted on cardboard and have a National Bank Note Co. imprint or number. These large die proofs are very scarce because, except for a few cases, less than ten were made.

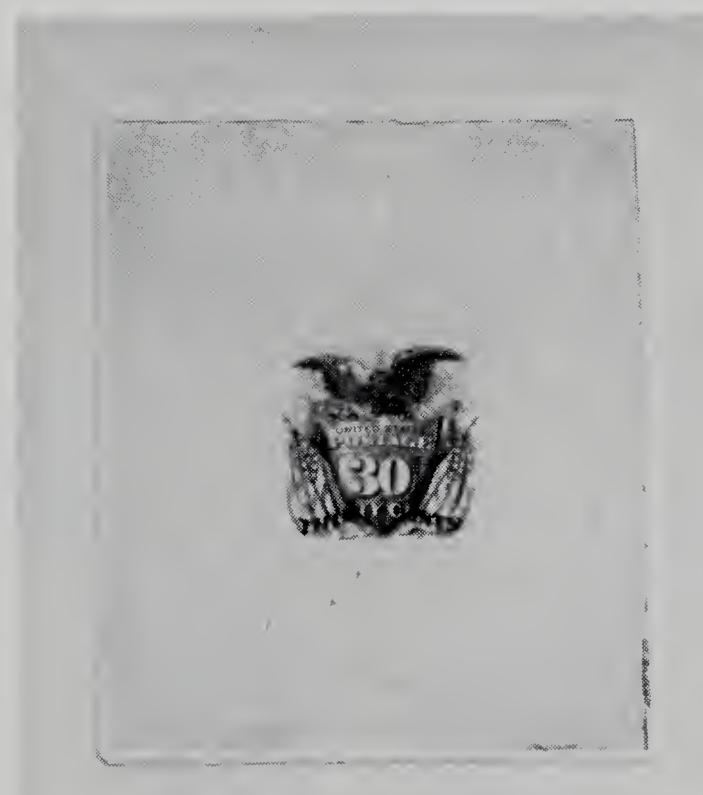
After the design was approved, the printer took over the original die for the other steps necessary to produce the stamps. Sometimes he would use the die for the first "Printer's Proofs," to determine the color of the proposed stamp. Die proofs were



Large die proofs showing variety in size of die sunk impressions



Large die proofs showing National Bank Note Co. imprint and die sunk impression



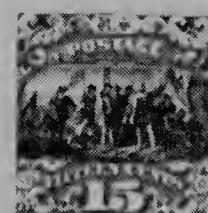
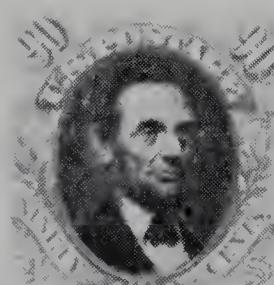
Large die proofs

necessary only during the early stages of the production of the printed material, while plate proofs were made as long as new printing material was manufactured or the old had to be checked. When small changes in the design or color were proposed, the printer frequently would again take proofs of the original die, to show or explain the proposed change. The same was the case when a stamp was reprinted later, because the state of the die to be used for the new reprint had to be tested.

Since most die proofs were on India paper, it is in order to quote Brazer's definition: INDIA paper is a (Chinese), very thin soft absorbent, semi-opaque handmade paper of bamboo fibre averaging .002" to .003" thick without wove or laid screen marks. It must be backed with soft



Hybrid large die proofs



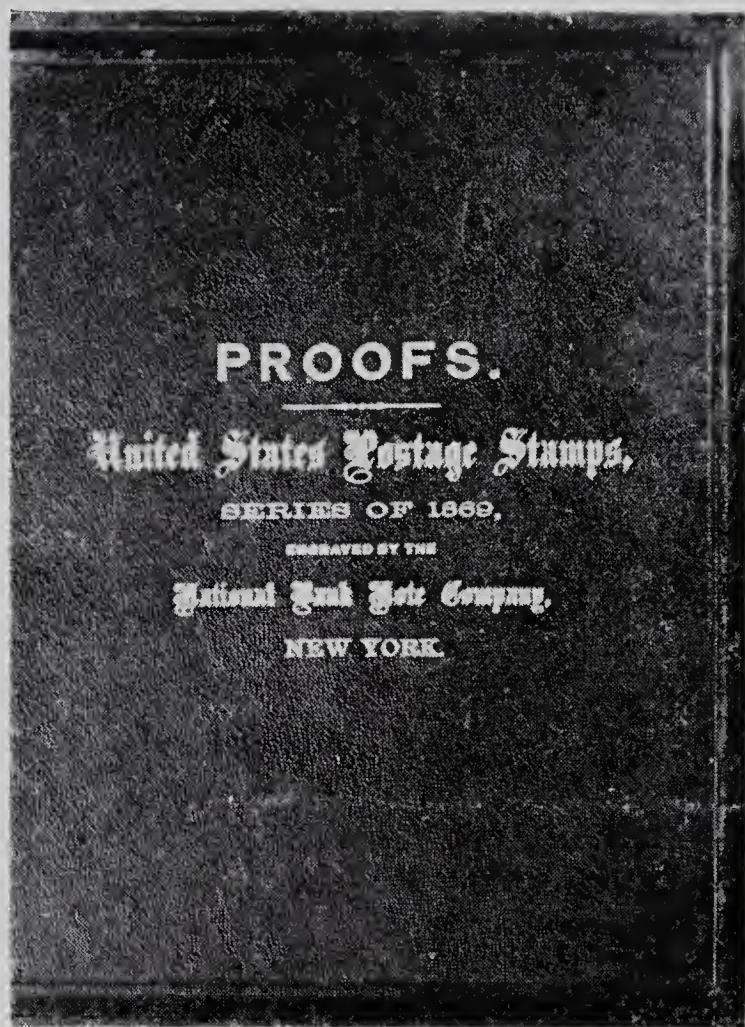
Hybrid large die proof

Simulated large die proof

cardboard to withstand the pressure of printing. Since it is handmade it may vary in thickness even to resembling thin spots caused by hinges, and may show small defects such as air gaps which resemble pinholes, light spots, fibres, etc. It is white to faint yellowish in color. Generally used to show the finest clear impressions of engraving.

Hybrid Proofs

The stamp contracts didn't provide for payment for proofs. When a large number of proofs were officially requested, the National Bank Note Company sometimes filled the order with "hybrids," which were India paper plate proofs cut close to the design



Original presentation book

and mounted on India paper block sunk into the cardboard about the size of the die sinkage to resemble large die proofs. They can be identified by a welt on the back of the card which is about the size of the stamp design, caused by the extra sheet of India paper being pressed into the card "blotter."

Large die proofs of 15c (Type III), the 24c and the 90c values of the 1869 issue exist only as hybrids. A strong magnifier may be needed to detect the edges of the trimmed proof.

Simulated Die Proofs

The National Bank Note Company issued sets of simulated large die proofs of the 1869 series privately bound in presentation books to use as a substitute for the rare large die proofs. They are presumed to be India paper plate proofs, although in some cases, they could be salvaged large die proofs cut close, perhaps due to some damage in the making or mounting, which required trimming of the usual surplus paper. Upon inspection, we find these proofs impressed on large card pages with ruled gold framing to simulate die sinking.

Illustrated is the 15c value as well as the leather-bound book housing one page of each value of the series.

Trial Color Large Die Proofs

Large die proofs of the 1869 series exist in a variety of trial colors submitted for approval. A listing of known colors is appended for information, but actual examples are rarely seen.

Source of Large Die Proofs

It was the practice to entitle engravers to have die impressions of their work. Very seldom did they part with them during their lifetime, but their heirs usually passed them

on to collectors. Most die proofs that have been available came from these sources or from ex-officials.

The catalogue listing of large die proofs shows:

1c buff
2c brown
3c ultramarine
6c ultramarine
10c yellow
12c green
30c blue and carmine

Large die proofs existing only as hybrids:

15c blue and brown (Reissue Type III)
24c green and violet
90c carmine and black

No 15c Type I or Type II are listed.

Large trial color proofs are listed as:

1c black
3c black
6c deep dull blue
6c black
10c black
10c dull dark violet
10c deep green
10c dull dark orange
10c dull rose
10c copper red
10c chocolate
10c dark Prussian blue
15c dull dark violet
15c deep blue
15c dull red brown
15c black
15c dark blue gray
24c black
30c deep blue and deep green
30c deep brown and blue
30c golden brown and carmine lake
30c carmine lake and dull violet
30c carmine lake and green
30c carmine lake and brown
30c carmine lake and black
30c dull orange red and deep green
30c deep ochre and golden brown
30c dull violet and golden brown
30c black and deep green
90c brown and deep green
90c green and black

Mr. H. G. Mandell, an expert for the American Bank Note Company and a proof collector, prior to his death in 1902 had many large die proofs in his collection, autographed by the engravers then living. The engraver of the vignette usually signed in pencil in the lower right-hand corner and the engraver of the frame and lettering in the left-hand corner. The designer's signature usually appeared at the top. These are known as autographed large die proofs.

(To be continued)

The *Philatelic Journal of America*, issue of Jan. 15, 1910, illustrated 12 essays for contemporary German stamps in the "Germania" type format. Two featured portraits of the Kaiser, two a ship similar to the "royal yacht" type of the colonies, and the rest a heroic female warrior figure.

The Harrisons of Waterlows

A RECORD OF THE ENGRAVERS T. S. HARRISON AND HIS SON RONALD WHEN THEY WERE EMPLOYED BY WATERLOW BROS. AND LAYTON LTD. OF LONDON 1897-1912 TO PREPARE POSTAGE, AND REVENUE STAMPS AS WELL AS PAPER MONEY.

By Robson Lowe

(The following text and photographs have been made available to JOURNAL readers by Mr. Lowe, whose firm has also published them in booklet form.)

(Concluded from JOURNAL No. 107, Page 114)

Nicaragua



Jerez

Columbus



1907 telegraph 30c

In the Harrison records are the photographs of ten essays. In my opinion these are reduced photographs of the original drawings which had been sent for an estimate to Waterlows. Stamps of these designs were never issued, but I believe that I have seen an essay of the 6 centavos design, but for 3 centavos, and this probably engraved by the American Bank Note Company. The portraits on the 4 centavos (Bolivar), 10 centavos (Jerez) and 20 centavos (Columbus) are apparently different from any that have appeared on postage stamps.

There is an embossed die proof of the 1907 Telegraph 30 centavos in white with a blue surround. This is the only example of embossing in the Harrison records, but such work should have come easily to an engraver of his skill and experience.



Die proof in orange

Die proof in brownish-claret, value typographed

Plate proof in deep carmine, value engraved

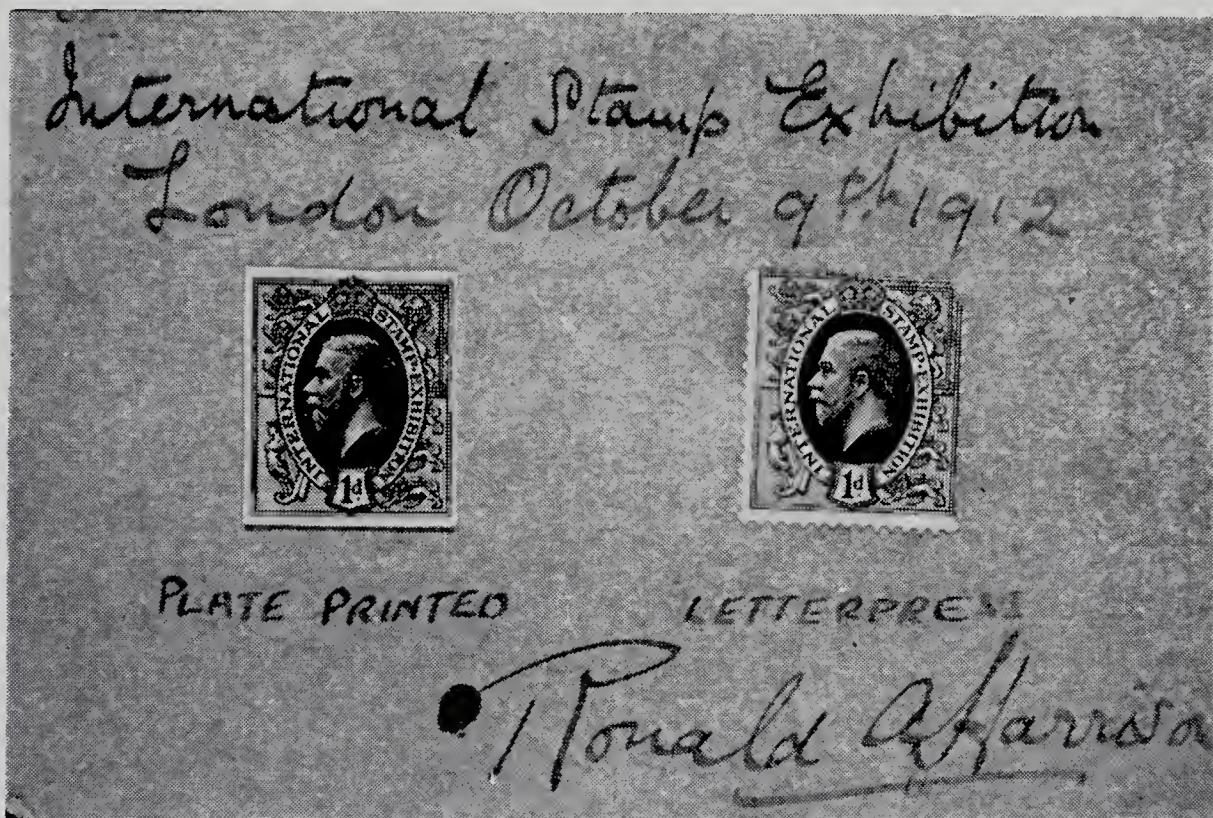
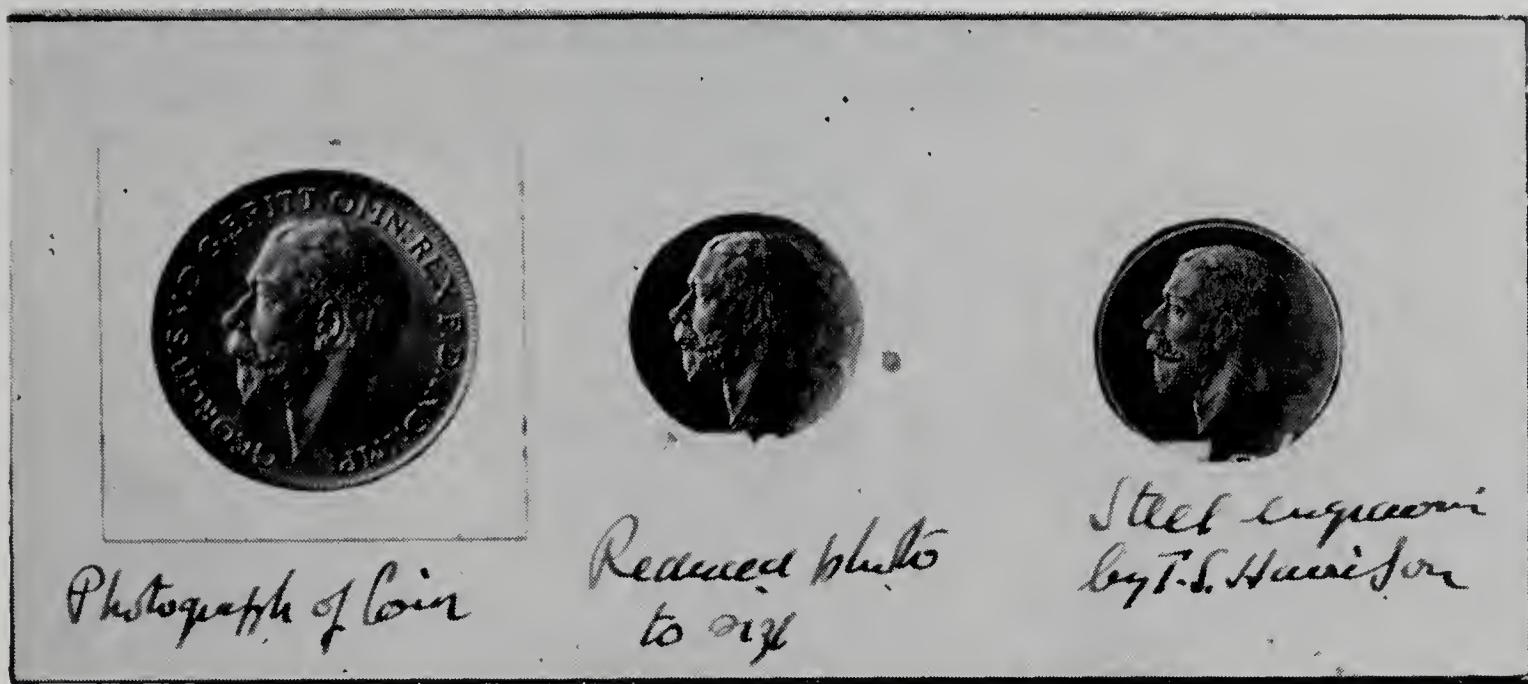
There is an interesting series of revenue stamps for the De Ganado "*Timbre de Destace*." In the first stage the words "DE GANADO" appear between the bull's horns, and in the panel below the head is engraved "DEP. DE ZELAYA"—in this form the die proofs are in orange and maroon. In the second state "DE GANADO" has been removed from between the horns and inserted in the panel below the head, the letters "DEP. DE ZELAYA" (between the horns) and the "5 CENTAVOS" (on each side of the head) being typographed in black on a brownish claret die proof. Finally, there is a block of the plate proof in deep carmine without any inscription between the horns and the denomination "20 CENTAVOS" (the letters are now solid instead of shaded as in the second die proof) printed in black from a second and separately engraved plate.

Banknotes are represented. There is a die proof of the draped male figure appearing at the left of the obverse of the 1906 50 centavos note, of which there is an imperforate sheet of ten printed in black on the front and in blue on the back. Harrison's burin was also responsible for the contemporary 1 peso note of which there is an unsevered sheet of eight printed in black on the obverse and brown on the reverse. Both these notes are recess-printed, but the 1908 10 pesos, which Harrison also made, is produced in a more complicated manner; on the front it is printed in sepia and pink from engraved plates with a letterpress background in brown, while the reverse is engraved in mauve.



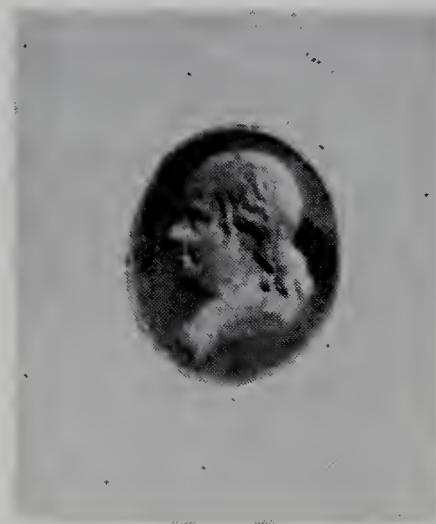
Great Britain

T. S. Harrison engraved the portrait of King George V on the banknotes that appeared about 1911. As will be seen from the illustration, the head was copied from the five shillings coin and bears a striking similarity to the head of the monarch which appeared on the popular "seahorses" high value postage stamps.



The engraved label in black perforated horizontally

Ronald Harrison engraved the die of the penny label produced for the International Stamp Exhibition held in London in October 1912, and the record card from these archives is illustrated. The stamp on the left is recess printed in black and imperforate, the one on the right is surface printed in blue and perforated. In this collection there were several partly but not wholly perforated pieces of the engraved variety in black. This was a handsome design and of greater dignity and artistic merit than the contemporary postage stamp.



Benjamin Franklin

There is an engraved die proof showing a bust of Benjamin Franklin which I have been unable to identify and, as far as I know, was not used for any revenue stamp or banknote. Examination of the engraving suggests that it was not the work of either father or son Harrison, unless it was an exercise. It is a curious piece of engraving which is 99% horizontal lines, carefully varied to give the graduation of shading.

Australia

T. S. Harrison went to Australia in late 1912 or early 1913, and his first official work for the Commonwealth Post Office was to engrave the one penny stamp with the head of King George V and the sixpence showing the Kookaburra.

In May 1918 he became the Government Printer and he continued to print the Kangaroo type until February 1926, as well as some of the King's Head type.

Subsequently his son Ronald designed the Canberra 1½d. commemorative issued in 1927, and it is believed that he also engraved the die for Waterlow's.

How many of the stamps Ronald Harrison designed for the Commonwealth of Australia is not known to me but in the dossier that remained in his estate were three colour drawings showing the development towards modern design in which the subject predominates and the ornate frame work has been replaced by a simple border.

Of these excellent three drawings the 3d. is particularly attractive, for the artist has caught the very majesty of the Blue Mountains of New South Wales, so sharply outlined against the low-lying cloud which only partly conceals the equally lovely background. The shade of blue used for this picture was most appropriate to the subject.

The 6d. essay entitled "Bulk Loading Wheat for Export" is a drawing in complete contrast. The subject has little appeal but the architectural excellence of the design and the careful gradation in shades of brown varying from pale biscuit to sepia has made the very best of the theme.

The 2/- design showing Capt. Cook's command, H.M.S. "*The Endeavour*", is a strong drawing in emerald green which could well be suitable for a commemoration issue in 1970. The almost complete absence of frame gives a spaciousness which is all too often lacking in maritime subjects on postage stamps.

This account of the work of the Harrisons, father and son, is of necessity incomplete for it only includes references to those productions of which some record was found in their papers.

A Review

Essays and Proofs in the Maury Catalog of France 1971

By Robert G. Stone

The 1971 edition of the *Catalogue Spécialisé de Timbres-Poste—France, Andorre, Monaco, Dépt. de la Réunion, Sarre, Nations-Unis, Europa*, published by the firm Maison Arthur Maury, 6 Boul. Montmartre, Paris 9, France, has come to the Editor. Maury is one of the oldest stamp firms in Europe and its catalogs go back 104 years. The last several editions have omitted the colonies every other year, 1971 being one of these. It is considered a "standard" catalog in France (like the Yvert, Cérès, and Thiaude) although it is a dealer's price list. For many years it has had an advantage over its competitors in giving somewhat more detailed information, but in the last several years all the French catalogs have suddenly tended to add a great deal more of "specialized" listings, particularly for the classic issues of France.

The Maury, Yvert and Thiaude catalogs for years have had listings of French proofs (and a few essays) under the rubric of "Essais" (trials, in a general sense) which were evidently extracted, with some selection and rearrangement, from the listing in the old Yvert Specialized Catalogue of France (last published in 1939). These lists are grouped by design type of issue, denomination, color, and kind of paper. The proofs are apparently mostly color-trial plate proofs (with numeral of value) and probably some or many were intended for use in make-ready. The old Yvert Specialized also identified some "épreuves d'artiste" or engravers' die proofs without value numeral, but Maury, the later Yvert and the Thiaude catalogs have excluded most of these from their lists (perhaps because they are much rarer and a dealer seldom gets one). Although the 1971 Maury (p. 134-5) now includes more of the proofs of the classic issues than it used to (including some not in the old Yvert Specialized), it does not contain the more complete and logical listing found in the specialized treatises on the particular issues, such as the new *Encyclopédie des Timbres-Poste Françaises* (of which only Tome I, on the 1849-52 issues, has yet appeared), Dr. Fromaigeat's *Histoire des Timbres de l'Empire* (Vol. III still in progress), Dr. Joany's booklets on the Sage, etc. at least the pricings in the catalogs are interesting. Many of the proofs are rather common and used to be cataloged by Yvert rather cheaply (a few cents to several dollars), but increasing interest in them has led to prices running around \$5 to \$10 for the commonest items.

It is disappointing that only a few of the numerous essays (of designs not adopted) of France are listed in the catalogs—yet they are fully described in Maury's and Marconnet's classic books and in the specialized treatises mentioned above.

Proofs of the early 20th century issues (Sowers, Mouchon, Blanc, etc.) are largely or entirely omitted from the catalogs; again, these are well-known, but there is a problem with some of them in identifying what is a proof and what is just an imperforate stamp, and they are rare. Essays for the 1916 red cross and Orphéline and the 1915 Alsace overprints are listed by Maury (p. 136).

Starting with late 1939, Maury lists the stamps for which the color-trial plate proofs from the recess presses are reported. No colors are described as no two sheets had the same colors; the prices quoted for these (as singles) run from several to over a hundred dollars and it is not obvious why they vary so much except that designs with subjects popular with topical collectors are generally high. Other catalogs do not list these.

Scattered here and there through the Maury 1971 are priced lists of various other kinds of proofs: the special collective "tirages de luxe" on bristol made for the 1900

Paris Exposition (p. 20-21, 10), the Regents proofs of the Sage (p. 19), Granet reprints (p. 19), proofs of the "semi-official" aviation-meetings stamps (p. 84-5), and the strike stamps of the chambers of commerce (p. 99). Most of these are absent from other catalogs.

Finally and inevitably, there are (as in the Berck and Yvert catalogs), long lists of the so-called "épreuves de luxe" or presentation die proofs in issued colors. The administration began issuing these special prints in 1923, though not reported for every stamp in the pre-War period. The quantities printed (see Berck catalog) were generally between 100 and 150, so it is claimed; the prices quoted vary from \$5 to \$800 dollars, the higher ones being usually for the "collectives" having two or more stamps on one sheet, which were issued in quantities of only 20 or less. Again the demand from topical and air-mail collectors leads to a higher price.

The imperforate stamps ("non-dentelées"), which are not valid for postage, regularly issued since about 1940 are listed (as in other catalogs) as varieties of each stamp. They might be considered as sort of presentation plate proofs (issued in quantities of hundreds).

The de luxe proofs and imperforates are listed not only for France but also for most of the other countries covered in the Maury catalog.

In conclusion, altho the Maury catalog now contains more proofs than other French catalogs, its listings are still very incomplete and inconsistent for most categories; they are mainly of value for the prices, which give a fair idea of what is in demand or short supply.

Latvian Bank Note and Stamp Designer

The June 1970 issue of the quarterly publication of the International Bank Note Society contains an article by Eugen Dselskaley on Richard Zarrins (or Zarrinsch), native-born Latvian designer of bank notes and stamps. The author gives specific information about Zarrins' stamp designs (Latvia types A5, 6, 7, 8, 10, and SP2-7 and SP14; Russia 1905 and 1914 semi-postals and 1913 Romanoffs) but merely states that he worked on Czarist "larger denomination" currency and Bank of Latvia notes with intricate designs superimposed on underprinted ornamentation.

Zarrins was born in 1869, the son of a Latvian peasant (no death date given). He studied in St. Petersburg as well as in Germany, Austria and France. In 1899 he began a decade of employment with the Czarist State Printing Office. After Latvia became independent following World War I, he went to Riga to become head of the government printing office.

Zarrins was intrigued by Latvian historic and legendary heroes, authentic national costumes, folk art and ornament. The few notes issued in his country between the two wars were mostly intaglio products with designs featuring those motifs. They have a substantial air not usually found on the notes of small, short-lived nations.

In Memoriam

Marcus W. White

The Essay-Proof Society lost another valued member in the passing of Marcus W. White of Worcester, Mass. on May 4, 1970, at the age of 93. He was best known in the philatelic world for his work in the field of U. S. postal stationery. It was said of him that he knew more about our stamped envelopes than any other man of his time. Mr. White played a large role in the listing of envelope specimens and essays in the Thorp catalogs and often successfully exhibited this material in competition.

Secretary's Report

BY KENNETH MINUSE, *Secretary*

1236 Grand Concourse, Bronx, N. Y. 10456

Members Admitted

1196	Fagan, John, Jr.	1199	Gilden, Sidney
1197	Crain, Warren H.	1200	Underwood, Ervin
1198	Kajiwara, Jim		

Applications Received

1201	Townsend, W. P., 1404-20 S. W. 10th Terrace, Gainesville, Fla. 32601 (Essays & Proofs of the World) by Kenneth Minuse
1202	Gross, Seth S., 809 Quincy Ave., Scranton, Pa. 18510 (No Specialty) by Kenneth Minuse
1203	Sauber, James W., 21 Warren Street, Winchester, Mass. 01890 (U. S. & Latin America) by Kenneth Minuse

Change of Address

1049	Braceland, F. Frank, to 701 Larchwood Lane, Villanova, Pa. 19085
1050	Combs, Rear Admiral, USN (ret), to 1224 Franklin Street, Port Townsend, Wash. 98368
774	Cooper, Lowell, to 1203 Race Street, New Castle, Ind. 47362
1063	Frieberg, M. R., to old address but add c/o Anzac
980	Fuld, Dr. George J., to Pickwick Apts. L14, Maple Shade, N. J. 08052
1169	McGarrity, Raymond B., change to Capt. McGarrity
C18	Garner, John L., Jr., to 44223 Coldwater Canyon Ave., North Hollywood, Calif. 91604
200	Simons, C. Dewar, add F.R.P.S.L., F.R.S.A., F.Z.S.Z.
427	Babcock, Edward P., to 11 Gregg Ave., Centerville, Wilmington, Del. 19807

Resignations

747	Barovick, Fred	1157	Maynard, Capt. H. C. (ret)
261	Glass, Sol.	1006	Morgan, Richard H.
1156	Guevrenekian, John J.	1163	Pearson, Dr. Leonard
997	Irey, George M.	1181	Weldon, Rev. James L.

Deceased

974	Brown, Dr. Warren F.	1127	Roethke, Carl L.
821	Foote, Sterling D.	718	Wilcox, Gaylard P.

Dropped from the Rolls

1126	Audi, Dr. Eugene J.	1131	Wall, Henry B.
448	Useller, James W.	1146	Zeralsky, William A.

Enumeration of Membership

Members reported in JOURNAL No. 107	301
Gains	5
Losses	16
Net Membership in this JOURNAL No. 108	290
Applications Received	3
Non-member Subscribers	28

Report of Society Monthly Meetings

BY ERNEST C. WILKENS

Meeting of May 12, 1970. Present were Mrs. Ehrenberg; Messrs. Finkelburg, Gros, Jackson, Minuse, Morris, Wilkens, and Wunderlich. Our guest was Forrest Daniel.

Thomas F. Morris displayed material illustrating the theme of the richness and variety of the engraver's art. Large-sized portraits and allegorical figures were shown, some ascribed to Lorenzo Hatch and Marcus Baldwin. Attention was called to the engraver's style and the techniques used to indicate texture. Six progressive die proofs of a large corner ornament for a debenture were displayed. A large engraving (about

6x4 inches) of the battleship used in much reduced form on the 1898 series of Internal Revenue stamps showed vigor in keeping with the martial subject.

Mr. Morris then showed some of the essays produced by the Philadelphia Bank Note Company for the 1851 postal contract: 12 different colors in pairs and singles, as well as two complete sheets of 25 in red orange and in purple.

Essays were shown employing the Lowenberg patent with the design printed on the gum side showing through transparent paper. These included some essayed for the French government and one for a 25c insurance revenue stamp in dark blue with background differing from the issued design.

Meeting of June 10, 1970. Present were Mrs. Ehrenberg; Messrs. Bourtelle, Daniels, Finkelburg, Frankel, Gros, Higgins, Jackson, Minuse, Wilkens, and Wunderlich.

Rudolph Wunderlich showed the U.S. 1851 issue from the first essays on through the issued stamps used on cover. Essays produced by the several bank note printers competing for the postal contract were shown in turn, starting with Gavit & Co. Their postmaster provisional and the stamp-size essay of the same design on both India and bond paper were displayed. Draper, Welsh & Co. was well represented with an assortment of frames surrounding the bust of Washington, all done in a number of colors. The third unsuccessful competitor shown was Bald, Cousland & Co. Mr. Wunderlich exhibited pages of large die proofs and trial colors put out by the firm and included the special glazed paper proofs done in 1890 for the directors of the American Bank Note Co., their successor. Also shown was their attractive 3c numeral essay, both as a single and as part of the compound die essay.

The stamps and essays of Toppan, Carpenter, Casilear, & Co. completed the showing. Included in the wealth of material were "Atlanta" trial colors, the 6c Franklin essay, and the very scarce large die proofs of the issued stamps. Highlights of the display of the stamps were the rare 1c Type I plate I Early, the 1c Plate II with crack, and plate number blocks of some of the later perforated issues. Condition of the stamps was above-average throughout but it was the very fine selection of covers showing correct usage that drew the most appreciative comment. Mr. Wunderlich announced that he had entered most of the material shown here for exhibition at Philympia in London.

Report of Auction Sales of Proofs

Auctioneers desiring their sales reported should send prices realized to:

Kenneth Minuse, 1236 Grand Concourse, New York, N. Y. 10456 for sales of British North America essays and proofs.

Falk Finkelburg, 114-93 226 Street, Cambria Heights 11, New York, N. Y. for sales of United States essays and proofs.

When sales are not reported, no prices realized were received or items were imperfect or not important.

Auction catalogs should illustrate all essays not illustrated in standard catalogs. The essay and proof numbers are Scott's stamp numbers with E. P. S. catalog abbreviations. See E. P. S. Catalog definitions in every JOURNAL Catalog. U. S. essay numbers are from Brazer's Catalog of Essays for U. S. Stamps and its addenda.

ALL DESCRIPTIONS ARE FROM THE AUCTIONEER'S CATALOGS.

By Kenneth Minuse

H. R. Harmer Ltd., London, England. Sale of Dec. 1-3, 1969

Canada

Bradbury, Wilkinson & Co. Essays

1p vermilion, Colony of Canada, die essay affixed to card	1—B	\$52.80
1p brown, Colony of Canada, plate essay	1E-B	50.40
1p green, Colony of Canada, plate essay	1E-B	50.40
6p brown, Viking Head, plate essay, horiz. pair	13E-A	62.40
1864? 12p black, small die proof (from scarred die) on India	3P2	192.00
12p brown, trial color small die proof (from scarred die) on wove paper	3TC5	162.00
12p brown-purple, trial color small die proof (from scarred die) on wove paper	3TC5	162.00

12p black, plate proof on India, vert. "Specimen" in green . . . 3TC3S 160.80
 1930-31 10c olive-green, plate proof, horiz. pair, imperf. 173P5 120.00

Newfoundland

1931	6c black, trial color die proof on thick paper	177P	21.60
1931	50c green, plate proof on unwatermarked paper, imperf. vert. pair	C7P5	204.00
	\$1 blue, plate proof on unwatermarked paper, imperf.		
1933	5c red-brown, plate proof, imperf. vert. pair	C13P5	55.20
	10c orange, plate proof, imperf. pair	C14P5	50.40

Nova Scotia

1851-53 1/- black, trial color plate proof on thick card, block of 10 (5x2)
 with pencil ms. "Finished 18th. July 1857" 6TC4 126.00

H. R. Harmer Ltd., London, England. Sale of Mar. 2, 3, 1970

Canada

1p brown, Bradbury, Wilkinson plate essay "Victoria Head" . . .	E-B	30.40
1p brown, Bradbury, Wilkinson plate essay "Colony of Canada" . . .	E-B	57.60
7 1/2p green, essay on India with crosshatching	9E	180.00
12p red-brown, trial color small die proof (from the scarred die) on card	3TC2	150.00
12p black, trial color plate proof on India with vert. "Specimen" in red	3P3S-Avr	168.00

Newfoundland

3c brown, large die proof on wove paper with Die No. 790 . . . 147P1 19.20

United States

By Falk Finkelburg

Figures in parenthesis (. .) denote catalog value.

Harmer, Rooke & Co. Sale of March 17, 1970

1861-64 5c brown, plate proof on India	57P3	(\$32.50)	\$ 32.00
12c black, plate proof on India	59P3	(70.00)	80.00
1922-26 6c orange, large die proof	558P1	(150.00)	115.00

H. R. Harmer & Co. Inc. N. Y. Sale of March 18, 1970

1875 5c & 10c plate proofs on bond-like paper, 3 and 4P5	125.00	
1881 5c & 10c complete sets of 5 diff. trial color "Atlanta" plate proofs in blocks of 8, 3 and 4TC	4000.00	
1869 1c buff, large die proof, die sunk on card 112P1	(300.00)	230.00
2c brown, large die proof, die sunk on card 113P1	(300.00)	240.00
1c-90c complete set hybrid die proofs on India contained in a leather bound book	112-19, 120-22P	230.00
1893 5c sepia, trial color large die proof on India, mounted on card	234TC1 (150.00)	120.00
5c orange-brown, trial color large die proof on India, die sunk on card	234TC1 (150.00)	120.00
5c deep orange, trial color large die proof on India mounted on card	234TC1 (150.00)	120.00
5c deep green, trial color large die proof on India, mounted on card	234TC1 (150.00)	130.00
1c-\$5 complete set plate proofs on card	230-245P4 (252.50)	200.00

Vahan Mozian & Co. New York, Sale of April 22-27, 1970

Essays

1851 Toppin, Carpenter, Casilear & Co. essay, green Brazer . . . 33E-Oa	15.00	
90c vignette, in 9 diff. colors	Brazer 62 E-Aa	42.00
30c black, National Bank Note Co., on split card	Brazer 61E-Ba	20.00
90c blue, Premiere Gravure impression on transparent stamp paper	Brazer 62E-Bg	36.00
3c red, Z grill on laid tinted paper	Brazer	15.00

1869	3c brown, block of 4	Brazer	114E-Ch	27.00
	3c green, block of 4	Brazer	114E-Ch	27.00
	3c orange block of 4	Brazer	114E-Ch	27.00
	3c red-brown imperf. block of 4	Brazer		42.00
	30c buff, on tinted paper	Brazer	121E-Ck	29.00
	30c pale pink, on tinted paper	Brazer	121E-Ck	28.00

Proofs

1869	90c carmine & black, plate proof on India	122P3	(45.00)	47.50
1893	\$3 Yellow-green plate proof on India	243P3	(37.50)	34.00
1894	\$2 blue, large die proof	262P1	(60.00)	55.00

Officials

10c-90c Post Office Dept. plate proofs on India	047-56P3	(8.75)	7.00
1c-90c Post Office Dept. plate proofs on card	047-56P4	(7.05)	7.00
1c-90c State Dept. plate proofs on card	057-64P4	(14.25)	10.00
\$2-10 State Dept. plate proofs on card	068-70P4	(10.95)	15.00
1c-90c Treasury Dept. Plate proofs on card	072-82P4	(6.00)	8.00

Newspapers

1865	5c-25c plate proofs on card	PR5-7P4	(7.25)	7.50
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H. R. Harmer, Inc. New York, N. Y. Sale of April 28-30, 1970

1847	5c brown, reproduction, plate proof on bond-like paper	3P5	45.00
	10c black, reproduction, plate proof of bond-like paper	4P5	62.50
1861-62	1c, 10c 12c, 90c; 1863 5c plate proofs on India 63, 68, 69, 72, 76P3 (48.00)		26.00
	1c, 10c, 12c, 24c, 30c, 90c; 1861-66 3c, 5c plate proofs on card, 63c, 68c, 69c, 71c, 72c, 74c, 76c,	78P4 (48.00)	42.50
	1c blue, essay with coupon on gummed stamp paper	Brazer 63E-Bh	16.00
1869	15c-90c inverted centers, plate proofs on card, thinned down, grilled and perforated, nice looking space fillers	129Pa-122Pa4	320.00
1879-83	Bank Note issues, a lot of 42, 2c-15c, mostly trial color proofs, majority perforated and gummed, incl. laid, experimental and chemical papers	(est. 100.00-150.00)	330.00

Harmer, Cooke Inc. New York, N. Y. Sale of June 16, 1970

1847	5c-10c reproduction plate proofs on card	3-4P4	(60.00)	45.00
1875	1c-90c plate proofs on card	40-47P4	(76.00)	60.00
1861	5c brown, plate proof on India	57P3	(32.50)	26.00
	12c black, plate proof on India	59P3	(70.00)	62.50
1873-88	22 diff. plate proofs on card, between	157-218P4	(81.00)	72.50
1851-75	Carrier and Newspaper proofs on card	LO1-2, PR9-32P4	(28.75)	26.00

How Were U. S. Stamp Printing Contracts Won?

EPS'er Warren R. Bower has posed a sort of "which came first, the chicken or the egg" question. As he studied recent sale catalogs of U.S. essays, he noted the striking difference between the designs submitted by the successful bidders and those submitted by the also-rans. He asks, "Do the successful bidder's essays look better to me because they tend to resemble the finished stamps or did the successful bidder do an intentionally better job of preparing their essays, perhaps knowing that their pricing, etc., gave them an inside track? Or was it that the successful bidders were more capable businessmen?"

Mr. Bower concludes, "It seems that a review of some the loser's abilities and history might reveal the reason for the awarding of the contracts, aside from price considerations alone." Here is a little-cultivated field of study. Who can and will conduct such a review?

A REVIEW

The United States Two Cent Red Brown of 1883-1887

By Edward L. Willard

In two handsome volumes reminiscent of the Brookman books, the H. L. Lindquist organization has again given philately an outstanding reference work, this time a study of a lowly bank note stamp by Edward L. Willard, former president of The American Philatelic Society.

Mr. Willard treats his favorite stamp in informal, almost conversational fashion complete with personal anecdotes. Unfortunately, this approach evidently precluded the use of footnotes or a bibliography, and their absence will be regrettably noted by the serious student.

There are no formal chapters as such. Instead, an alphabetical index is given at the front of each book following the Table of Contents. In Volume One that includes "historical background," "design & preparation," "stamp contract of 1885," "plate varieties," "non-constant varieties," and "special usage." Students will be grateful for the complete reprinting of the various contracts and pertinent reports from the Congressional Record.

EPS members will be especially interested in the section on design and preparation, although they may wish the copy editor had been more punctilious in inserting the hyphen in the name of their JOURNAL! Two interesting essays from the T. F. Morris collection are shown as well as an unusual ticket of the Washington Railway & Electric Co. that utilized the stamp vignette.

Mr. Willard goes into gratifying detail about the proofs, disputing the "trial color" appellation given some of the large die proofs. He also delves in depth into the origin of the types of shading beneath the shield and above CENTS. He concludes, from a study of both stamps and proofs, that there is no such thing as solid shading. Stamps which seem to have solid shading are only over-inked copies of crossed lines of shading.

Volume Two is given over entirely to cancellations, with 1,410 illustrated! Preceding each section on "fancy," "rapid machine," "double oval 3rd & 4th class," and "ellipse" cancellations are valuable background notes on origin and use which are generally applicable to the postal markings found on all the late bank note issues, not only the 2c red brown.

At \$20 per set, this work will be a worthy addition to anyone's philatelic library. Its good points far outweigh the rather unorthodox and difficult-to-follow presentation.

BRM

Slawson Collection at Auction

The late George C. Slawson, long-time EPS member and author of many JOURNAL articles on U. S. postal card essays and proofs, left a considerable numismatic estate as well as philatelic holdings. It was sold at auction on April 2-4, 1970 by Stack's of New York.

Of greatest interest to philatelists was the collection of postage and fractional currency. A leather bound book with the imprinted signature of "Spinner, Treasurer of the United States" and containing 31 specimens of fractional currency notes printed on thin paper and mounted on pages brought \$700. An 18-piece collection of satirical caricatures of the fourth and fifth issue notes portraying Spinner and Meredith in various costumes and hats sold for \$300. The Grant-Sherman essays averaged \$30-40 each. Thirty proof and specimen notes sold as a unit for \$210.

Bavarian Essays

Robson Lowe has furnished a useful glimpse at what-might-have-been in Bavarian stamps in *The Philatelist*, issues of March and April 1970. These essays were found in the "Great" collection of Bavaria and intrigued Mr. Lowe as he cataloged them. Included were entries in the competitions of 1908, 1910, and 1914. One unusual design by A. Fuks shows the Prince Regent in Spanish court dress standing between two classical columns, looking much like a Shakespearean actor.

Later essays included some diamond-shaped designs by Schiller and several fanciful armorial concepts, all in contrast to the contemporary dull German stamps. A set of four photogravure scenic designs rounds out the collection. These were printed by the Mint at Munich in the soft, watercolor-like effect of the photogravures of the early '30s emanating from Austria, Belgium and Liechtenstein.

Motion Picture Technique Used in British Design

Britain's commemorative marking the 1970 British Commonwealth Games consists of three stamps designed by Andrew Restall featuring runners, swimmers and cyclists in action. For these stamps Restall adapted the "foot-exposure" camera technique used by coaches to help sportsmen with body position and movements. Futurist in impact, his designs convey the impression of athletes in fast motion through formalized images derived from sections of movie film superimposed in a sequence of movement.

Mr. Restall is well known for the Fellowship in Minuscule Design he was awarded by the British Post Office in 1965 to investigate the problems and possibilities of stamp design.



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